

**SPECIAL
ISSUE**

**BANISH DIGITAL NOISE FROM YOUR IMAGES
SHOOTING TECHNIQUES AND SOFTWARE SKILLS**

amateur

Saturday 20 April 2013

photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

HOW TO...

CONTROL DIGITAL NOISE

Advanced skills, tips and know-how

EXTRA-LONG EXPOSURES

No-noise open-shutter
images taken at night

NOISE-REDUCTION SOFTWARE PACKAGES

Six of the best on test

SOFTWARE TOOLS TO CONTROL NOISE

How to get to grips with
cleaning up your images

IN-CAMERA NOISE CONTROL

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use and those to avoid

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Amateur Photographer For everyone who loves photography

EVERY weekday, at 6pm, the air-conditioning in the AP office switches off. It is quite disorientating when the office becomes so quiet, and I often wonder why I hadn't noticed the constant hum that had been background noise throughout the working day.

Like the hum of the air conditioning, digital image noise is something that all digital photographers have to accept and learn to live with. Despite sensor technology improving dramatically over the past few years, it will take an even more significant leap in technology to eradicate image noise completely.

However, I've got to a stage where I have become comfortable with image noise. I have learned how my cameras will perform in different lighting conditions, and I've spent time experimenting with noise-reduction software and learning how to get the best results. In this issue, we have all the advice you need to help you control noise in your images, from chroma and luminance noise to choosing the right software package.



Richard Sibley
Technical editor

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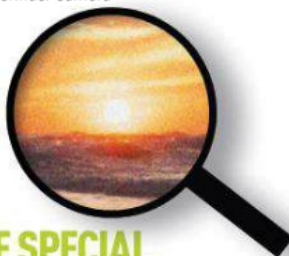
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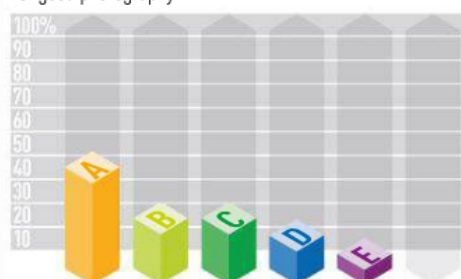
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IN AP 30 MARCH WE ASKED...

Do you think bridge cameras are worthy machines for good photography?



YOU ANSWERED...

A Yes, absolutely	42%
B Yes, but only a couple	20%
C In principle, but not in practice	20%
D Not really	14%
E Definitely not	4%

THIS WEEK WE ASK...

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VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APNews

News | Analysis | Comment | PhotoDiary 20/4/13

British wildlife lovers and photographers will be horrified
Nikon embroiled in hunting row, page 6

• 16MP sensor • Articulated screen • £449 with 14-42mm lens

PANASONIC UNVEILS WI-FI-EQUIPPED GF6

PANASONIC has unveiled a new micro four thirds camera called the Lumix DMC-GF6, which boasts built-in Wi-Fi.

The GF6 features an articulated screen and a Venus Engine image processor designed to improve photography in low light.

The tilting (180°), 3in, 1.04-million-dot touchscreen is claimed to deliver a 20% improvement in colour reproduction and 'dramatic' suppression of external reflections.

The GF6 houses a 16-million-pixel Live MOS imaging sensor, borrowed from the GX1, that is said to incorporate 'advanced noise-reduction systems'.

A spokesman added: 'The controllable area of noise has been expanded by approximately 64x in size. This makes it possible to remove large blocks of noise that, formerly, were hard to detect and helps produce clear, smooth images, especially for night-time scenery.'

Photographers can expand ISO sensitivity up to 25,600 and shoot video in full HD.

The newcomer has 19 filter effects, five more than on the GF5 it replaces: old days, sunshine, bleach bypass, toy pop and fantasy. Also included are filters such as retro, expressive and dynamic monochrome.

At the time of writing, the GF6 was hailed

as the world's first interchangeable-lens camera with Near Field Communication Wi-Fi.

Near Field Communication allows contactless communication between compatible devices, and transfer of images by touching them together – or holding them very close to each other – without users having to tediously re-enter Wi-Fi authorisation login details each time.

The GF6 is also designed to enable photographers to shoot stills and video from the camera remotely, using a tablet or smartphone.

Users should also be able to control the camera's exposure settings, focusing and zoom in this way, according to Panasonic – once they have downloaded the Panasonic Image App software to their Apple iOS or Android devices.

The GF6 includes Light Speed AF, which is designed to capture fast-moving subjects clearly, plus AF tracking.

A function lever has been added for 'one-hand control', allowing control of zooming



and aperture, for example.

The camera also incorporates features designed to help beginners improve their photography. These include a scene guide, which provides technical tips and advice on the best lens to use for a chosen scene.

Panasonic claims that the GF6 has a start-up time of 0.498secs.

The GF6 is due to go on sale at the end of this month, priced £449 in a kit with a 14-42mm lens. It will be available in a choice of black or white. Panasonic has no current plan to launch a body-only version.

The camera was unveiled to European photography journalists at an event in Vienna, Austria.

● See next week's AP for a hands-on preview

SNAP SHOTS

● Claims that US film company Disney was set to take over German camera firm Leica were exposed as an April Fool's joke. The spoof story, dreamt up by Leica Forum members and dispatched in a newsletter on 1 April, claimed that amateur sleuths had cracked a secret online code to reveal evidence of a deal that could be traced back to an anonymous 'German computer centre'. The bogus website was aptly named 'Get The Red Dot'.

● Jessops' rebirth did not pass hiccup-free. Jessops tasked Twitter users to enter an Easter-themed competition for prizes that included DSLRs. One of the competition winners was disqualified three days after the relaunch when it emerged they had not taken the image submitted. And the revival of the Jessops website, due to launch at noon on 28 March, was delayed for several hours.

SPANIARD SCOOPS CHINA PRESS PHOTO CROWN

A MOVING image of a man kissing the hand of a dead relative in Gaza has won Picture of the Year in this year's China International Press Photo Competition.

The winning photo, entitled 'Goodbye in Gaza', was captured by Spanish photographer Bernat Armangué.

'No matter which side of a conflict you are covering, nobody enjoys taking pictures in moments like this,' Armangué told BBC News last year.

The photographer, who works for Associated Press, commented: 'For

years I have covered both sides of the Israeli-Palestinian problem and I've seen people from both sides mourning their lost ones. I guess this is what this picture shows: the price of war, no matter who or where you are.'

The same image scooped first place in the spot news category of the World Press Photo awards earlier this year.

The China International Press Photo Competition was set up in 2005 and is organised by the Photojournalist Society of China.



© BERNAT ARMANGUÉ, ASSOCIATED PRESS



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer.
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 17 April

EXHIBITION Recent Encounters by David Yarrow, until 20 April at Eleven, London SW1W 9LX. Tel: 0207 823 5540. Visit www.elevenfineart.com. **EXHIBITION** Brett Weston: Nudes & Dunes, until 24 April at 3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.



© DAVID MARROW

Thursday 18 April

EXHIBITION Festival Cultures by Piers Rawson, until 4 May at Bridport Arts Centre, Bridport, Dorset DT6 3NR. Tel: 01308 427 183. Visit www.bridport-arts.com. **EXHIBITION** Bert Hardy Centenary Exhibition, until 26 May at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9320. Visit www.thephotographersgallery.org.uk.

Friday 19 April



© GUACCHINO ALTIBELLI, COURTESY OF DANIEL BLAU

EXHIBITION A Photographic Visit to 19th Century Italy, until 25 May at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Saturday 20 April

DON'T MISS Vintage car rally (11am-4.30pm) at Finch Foundry, Okehampton, Devon EX20 2NW. Tel: 01837 840 046. Visit www.nationaltrust.org.uk. **EXHIBITION** Environmental Photographer of the Year, until 3 May at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.epoty.org.

Sunday 21 April

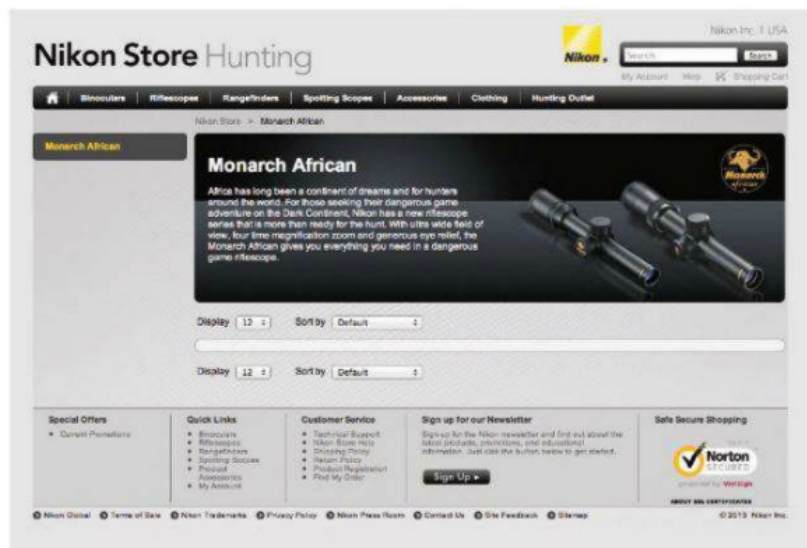
DON'T MISS Nikon D800/D800E Masterclass by Simon Stafford, billed as a practical workshop (2pm-5.30pm, cost £155 or £95 to Nikon Owner subscribers). Takes place at Fitzroy House, London W1T 6DX. To book, email gillian.greenwood@graysofwestminster.co.uk. **EXHIBITION** Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk.

Monday 22 April

EXHIBITION Graham Nash: Life on the Road, until 26 May at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** Landmark: The Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersethouse.org.uk.

Tuesday 23 April **LATEST AP ON SALE**

EXHIBITION Alchemy: The Tango Connection, includes work by photographer Aaron Davies, until 27 April at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk. **EXHIBITION** East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk.



Furore over company's support of hunting

NIKON FACES RIFLE OPTICS BACKLASH

CAMERA maker Nikon has been accused of double standards for selling riflescopes for hunting animals, while promoting wildlife photography.

Animal welfare charity Viva! has called on consumers to boycott Nikon products and has launched a petition that, at the time of writing, had won support from around 3,000 people.

Wildlife photographer Stefano Unterthiner told the charity: 'I have used Nikon since I was a young boy, as I was fascinated by nature and wildlife. I always saw Nikon as a company close to nature, but I was wrong.'

'I do not understand and cannot agree with their support for trophy hunting, which sends out entirely the wrong message to global photographers who love nature. Wildlife needs protecting now more than ever. I urge the company to end its support for trophy hunting.'

Campaign manager Justin Kerswell accused Nikon of 'unforgivable hypocrisy'. He added: 'I'm sure British wildlife lovers and photographers will be horrified to discover that Nikon produces equipment not only designed to take beautiful pictures of wild animals, but to help kill them too.'

A Nikon spokesman told AP: 'Nikon makes lenses for a wide variety of customers – camera lenses for photographers, microscopes that aid in scientific breakthroughs, and sport optics such as rangefinders for golfers, binoculars and scopes for outdoor enthusiasts.'

'Nikon Sport Optics manufactures the products for outdoor enthusiasts and respects legal hunting, conservation and wildlife management that meets local and national regulations. Nikon always values

feedback from customers and the public.'

The charity's petition carries the emotive tagline, 'Never A Nikon While They Make Blood Money From Hunting'.

Nikon says its Monarch riflescopes feature an optical system designed to 'give shooters increased versatility and superlative performance with virtually any type of rifle, in any calibre and in any imaginable hunting situation'.

A riflescope called the Monarch African has sparked particular concern, of which the company says: 'Africa has long been a continent of dreams for hunters around the world. For those seeking their dangerous game adventure... Nikon has a new riflescope series that is more than ready for the hunt. With ultra wide field of view, four time [sic] magnification zoom and generous eye relief, the Monarch African gives you everything you need in a dangerous game riflescope.'



Nikon's links with hunting is seen, by some, as being at odds with wildlife photography

SNAP SHOTS

● Time is running out to enter the Monochrome category of the International Garden Photographer of the Year, which closes on 30 April. Competition director Philip Smith said: 'The Monochrome category is all about the shapes and textures to be found in plants and gardens: it is also a powerful expression of our love for traditional photography.' Visit www.igpoty.com.

● Customers are promised expert advice from manufacturers at Open Days hosted by selected Calumet stores. Events will be held in Belfast on 18 April, Manchester on 25 April, and Drummond Street in London on 7 May. To find out which manufacturers will be at the venues, visit www.calumetphoto.co.uk/eng/pages/spring-open-days.cfm.

● A job as a photo specialist with Scotland-based retailer Ffordes is up for grabs. Applicants should have a sound knowledge of camera gear and, preferably, photographic retail experience. Candidates should email info@ffordes.com or apply in writing to Ffordes Photographic Ltd, The Kirk, Wester Balblair, Inverness-shire IV4 7BQ.



Do you have a story?

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JESSOPS BOSS EYES UP EUROPE

JESSOPS CEO and chairman Peter Jones has outlined plans to branch out into Europe and says he has been 'overwhelmed' by the positive response since returning the chain to the UK high street.

Jones said: 'I've been very touched by the great British public who have got behind me since I purchased Jessops. It's great to see such an iconic high-street brand come back to life so quickly.'

He added that Jessops has received an 'upbeat' reaction from customers, both in high-street stores and via Twitter.

Six shops reopened over the Easter weekend and a further 30 are due to open before the end of this month (see *News*, AP 13 April). A planned branch in Islington would give Jessops two shops in London, the other being on Oxford Street, which reopened last month.

The revival of the branch at Westfield shopping centre in Stratford, east London, is also on the cards, while an outlet in Leicester – the historic home of the chain founded by Frank Jessop in 1935 – is not being ruled out.

'OVERHEADS' KEY TO SURVIVAL

Speaking to AP, the *Dragons'* Den tycoon outlined a



masterplan based on minimising overheads, but admits he is taking a big risk, and has 'a challenge on our hands'.

'The central overheads at the old Jessops were so high – it was very tough for them to do anything,' he said in an interview with AP at the Oxford Street store.

'We've got to keep that layer of our cost model [overheads] really under control, and make sure we are buying at the best rates.'

'In terms of centralised distribution operations and central finance, I already have that across my group of companies, so we've got a bit of breathing space across the cost base.'

Jones said he has agreed with suppliers to buy stock at the 'best rates possible', and that he has won support from all manufacturers, many of whom lost millions when the chain collapsed.

'What's amazing [is that] 22 manufacturers supplied the old company and 22 have gone live with us today. Not one manufacturer has not wanted to be part of the new story.'



CHRIS CHEESMAN

'WE WILL PROVIDE A BETTER SERVICE'

In an appeal to former Jessops customers, Jones added:

'Come back and try the new experience. We are bigger and better in terms of our punching weight. We are going to provide a better service.'

'We will invest more in our people and staff, but we are doing it on the basis that we are not throwing money at the wall – we've got an underlying cost base that's reduced and will be very low.'

After buying the Jessops brand name three months ago, Jones wasted no time in

registering Jessops Europe Limited at Companies House.

So, does this mean the new man in charge has a wider plan to march on Europe?

'I couldn't possibly comment, but I don't do things by halves,' he replied.

'This business is an iconic brand. It has real positioning potential across Europe. You never know, you might find us in some key location. But it will be very much predicated around online and retail.'

'I think "collect at store" is going to be the future of the way that we [customers] order product online...'

OLYMPUS WHISTLEBLOWER WINS PRIZE

OLYMPUS whistleblower Michael Woodford has been named winner of the Contrarian Prize, a new award that aims to recognise individuals in British public life who 'go against the grain and put their head above the parapet by demonstrating independence, courage and sacrifice'.

Woodford (pictured), who beat candidates including Nigel Farage, leader of the UK Independence Party, said he was 'delighted to be the inaugural recipient of such a prestigious prize'.

The award's organisers praised the former CEO for acting ethically in a 'post-Enron, post-banking crisis world', driven by 'principle and the desire to



CHRIS CHEESMAN

expose what happened in an effort to "make us all safer".'

Woodford, who helped expose a £1.1 billion accounting cover-up at Olympus Japan in 2011, was applauded for blowing the whistle on his boardroom colleagues 'despite intimidation and coercion from the very people that promoted him'.

They added: 'Woodford, who spent almost £1 million of his own money defending himself and won, displayed great courage by acting alone and putting his own life and that of his family in danger because he spoke out.'

The award was set up by Ali Miraj, a chartered accountant and former Conservative parliamentary candidate.

AP
THIS
WEEK
IN...

1889

WE notice a very excellent article on "Instantaneous Photography at Night" in *La Nature*, but we are sorry to see that the illustration, stated to be a reproduction of a photograph taken by night, by M. E. Piaget, is not a reproduction of the photograph, but a badly drawn and worse cut wood block. Several of the attachments to candles, for the purpose of supplying magnesium powder to the point of combustion. The distinct advantages, and are worthy of attention. The calls upon our space at this season of the year will not permit us to publish a translation of the article, but those interested in flash-light photography should procure a copy of *La Nature* for April 13th.

Four and a half years since it first went on sale, AP unmasked as an apparent fake a supposed copy of a photograph in another journal of the day. 'We notice a very excellent article on "Instantaneous Photography at Night" in *La Nature*, reported AP, 'but we are sorry to see that the illustration, stated to be a "reproduction of a photograph taken by night," by ME Piaget, is not a reproduction of the photograph, but a badly drawn and worse cut wood block.' That said, AP urged photographers to 'procure a copy' of *La Nature*'s 13 April issue to peruse the article on flashlight photography, parts of which were worthy of attention.

SNAP SHOTS

● The deadline to enter the 2013 British Wildlife Photography Awards is fast approaching. The closing date for this year's contest is 4 May 2013. Categories featured in the £20,000 competition include Botanical Britain and Natural Details. Visit www.bwpawards.org for more details.

● The three contenders for the Best Photography Book Award have been announced. The shortlisted finalists are: Kate Bush for *Everything Was Moving: Photography from the 60s and 70s*; Billy Monk for *Billy Monk*; Anne Wilkes Tucker, Will Michels and Natalie Zest for *War/Photography: Images of Armed Conflict and its Aftermath*. The winner will be announced on 25 April.



Major brands at one-day event

LATEST GEAR AT LCE SOUTHAMPTON SHOW

ENTHUSIASTS will be able to see the latest gear from major brands at a photo show in Southampton on 18 April.

The LCE Southampton Pro Show 2013 features free talks and 'animal macro' studio photo sessions in conjunction with Canon. Visitors are also promised free basic sensor cleaning for their Canon or

Nikon DSLR. Doors open from 11am-7pm. A Canon EOS M kit will be up for grabs in a free prize draw.

Organised by the London Camera Exchange, the event takes place at the Novotel Hotel, 1 West Quay Road, Southampton SO15 1RA.

For details visit www.lcegroup.co.uk or call 0238 063 2629.

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UK PROBE INTO OLYMPUS SCANDAL PERSISTS

THE UK's Serious Fraud Office (SFO) continues to investigate the affairs surrounding the Olympus scandal, 18 months after its British CEO blew the whistle on a billion-pound cover-up.

David Jones, who heads up the SFO's press office, told AP: 'The situation is that the investigation is ongoing.'

Olympus whistleblower Michael Woodford, who was based in Japan, was sacked in October 2011 after raising suspicions over \$687 million in advisory fees paid in connection with Olympus's acquisition of UK

medical firm Gyrus in 2008.

Jones confirmed that the SFO continues to make enquiries regarding 'allegations connected with Olympus'.

The SFO launched its investigation after Woodford submitted documents to its offices in London shortly after he was dismissed.

Last year, former Olympus president Tsuyoshi Kikukawa pleaded guilty in connection with the accounting scandal, along with former executive vice-president Hisashi Mori and Hideo Yamada, a former Olympus auditor.



Do you have a story?

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CLUBNEWS

Club news from around the country

CAERNARFON CAMERA CLUB

The club is due to stage its first major exhibition from 27 April-29 June at the Electric Mountain, Llanberis, Gwynedd LL55 4UR, 10am-6pm. The club meets on Mondays at 7.30pm. For details visit www.caernarfoncameraclub.co.uk.

HAILSHAM PHOTOGRAPHIC SOCIETY

Members will hold their annual print exhibition from 17-22 June at the Charles Hunt Centre, Vicarage Field, Hailsham, East Sussex BN27 1BG, 10am-4pm. For details call 01323 843 078 or visit www.hailshamphotographicsociety.co.uk.

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At the heart of the image



APReview

The latest photography books, exhibitions and websites. By Jon Stapley

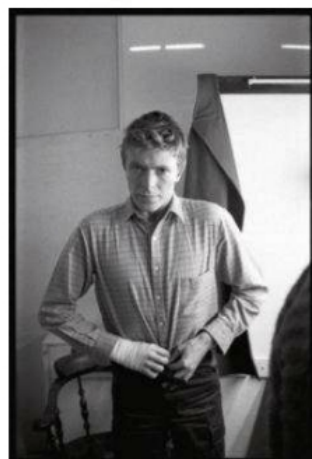


EXHIBITION

The Duffy Collection

2 May-4 June White Cloth Gallery, 24-26 Aire Street, Leeds LS1 4HT. Tel: 0113 218 1923. Website: www.whiteclothgallery.com. Open Mon-Sat 11.30am-8pm. Admission free

THE LATE Brian Duffy produced a wealth of iconic fashion and commercial photography throughout his long fruitful career, and among some of the most famous were his images of David Bowie, assembled for this exhibition. Taken between 1972 and 1979, Duffy's images document Bowie's visual and artistic reinvention, and include some of his most iconic album covers. However, a number of the candid behind-the-scenes images of Bowie prove even more interesting than the outlandish costumes and make-up for which he became notable, showing the person behind the fame and the artifice. The close, trusting relationship between the photographer and his subject is self-evident, and it really adds something to the photography. Fans of either Duffy or Bowie should find something to enjoy here.





© MILES ALDRIDGE

Miles Aldridge: I Only Want You To Love Me

By Miles Aldridge. Rizzoli, £46.50, hardback, 288 pages, ISBN 978-0-8478-4036-6

THE HEIGHTENED, candy-coloured artificiality of Miles Aldridge's images is what gives this book more depth and interest than other collections of fashion photographs.

Although a veneer of gloss sits over Aldridge's robust appreciation of the female form, there is a playfully dark streak that is intriguing to view. The lavish trappings of consumerism that

frequently surround the models accentuate the glassy, deathly facial expressions that Aldridge coaxes out of them.

An intriguing extra comes at the end of the book, in the form of a selection of Aldridge's conceptual sketches for his images. While he's clearly more comfortable with a camera than a pencil, it is interesting to see how little some of his images changed from concept to execution.



BOOK



© YASUSHI HANDA

Mighty Silence: Images of Destruction

By Yasushi Handa. Skira, £48, hardback, 261 pages, ISBN 978-88-572-1557-0

THE TSUNAMI that struck Japan in March 2011 was a tragedy on a near-unprecedented scale, causing a staggering loss of life and untold damage. Photographer Yasushi Handa ventured out 20 days after the event to record the aftermath, and then again 18 months later.

Handa's desaturated colour palette reflects the pervasive feeling of despair, as wreckage litters the countryside while often a caption lends startling poignancy; it's chilling to be informed that 'There was a town here.' A potent reminder of a disaster whose effects are still being felt.



socialdocumentary.net

THIS site aims to be a resource for photographers wishing to promote work that in some way reflects or investigates issues facing our world today. More than 700 galleries, or 'exhibits', are available, including stories from around the world. Construction workers in Iran, festivals in India, refugees from Turkey – browsers will find much to lose themselves in. For those wishing to promote their own photography, having an exhibit of your own does require payment, and is subject to the approval of your images by the Social Documentary team. While you should always think carefully before paying to use a promotional tool, if you want to see some great contemporary photography then this site is a good stop.



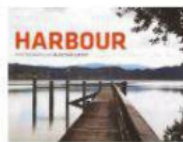
WEBSITE

CONDENSED READING

A round-up of the latest photography books on the market



● **DIGITAL CAPTURE AFTER DARK** by Amanda Quintenz-Fiedler and Philipp Scholz Rittermann, £30.99 Although night and low-light photography can produce stylish, interesting images, the techniques involved can be tricky to master. The authors of this book have plenty of solid advice on low-light techniques, including how to get the best exposures and what approaches to take at different times of night. The quality images featured throughout should help inspire budding night photographers.



● **HARBOUR** by Alastair Grant, £44.50 While expensive for what it is, this book features some gorgeous photography of natural harbours on New Zealand's North Island. Grant photographs not just the seascapes and coastlines, but also the structures and communities that have sprung up around them, and this makes the book a lovely treat for those hankering to travel to New Zealand.



● **NEW CITY: CONTEMPORARY ARCHITECTURE IN THE CITY OF LONDON** by Alec Forshaw and Alan Ainsworth, £19.95 Some good architectural photography from Alan Ainsworth illustrates this thorough look at the buildings of London, ensuring that the reader never lacks context for what is being discussed. Tackling the capital area by area, author Alec Forshaw discusses the buildings on show without getting too esoteric, keeping the book accessible for those without a degree in architecture.

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Letters

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LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

RED OR BLACK?

Many thanks to Tim Coleman for his excellent review of the Fujifilm X100S (AP 6 April). It is a camera that definitely appeals to me, and it might be the digital replacement for my long-ago-sold Contax T2, for which I have been looking and hoping for many years.

I noticed his comments concerning the focus-peaking display and the suggestion that the black line should be replaced by perhaps a red one. I can see his point. In the illustration showing the black line, the line is virtually invisible. I had to look really hard to find it. However, I and many others have impaired colour vision to red. I would not be able to see a red line! So I do hope that Fujifilm will not replace the black line with a red one. A blue one would, on the other hand, be fine for me and other fellow sufferers.

I once had a Contax S2. It was a wonderful, very expensive, jewel-like, fully mechanical camera. I thought at the time that I had found my 'dream camera', but the metering display was red on blue. I found that I could not see the red display and I had to sell the camera. It was the same with PowerPoint presentations at work when the presenter provided slides of red on blue that no doubt looked very clear to him, but I could not read the red part.

Impaired colour vision is something that is often overlooked by the non-afflicted. I manage as a photographer by asking my wife if the colours are OK, although I do find surprisingly that despite the affliction, which also affects green, if it looks OK to me it usually is OK to others. I could switch to greyscale, of course, but I like colour! I hope that Fujifilm might take that on board and 'simply' provide a more visible black line in a firmware update. **John Strain, via email**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur.photographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

plate. Its reference number is 10405991, and a flash connection is on the side of the back plate. I would be grateful for Ivor's comments.

Mike Plant, via email

I am glad to hear that you enjoyed my article on the Yashica Electro 35 series. This was originally conceived as an article covering simply the developing line of cameras with the 45mm f/1.7 lens, from the 1966 introduction of the world's first electronically controlled camera, through the Electro 35 GT and GS to the Electro 35 GTN. This in itself is a complex story, which effectively filled the space I had available. As I worked on it, a friend produced his Electro 35 GX, which, while not part of the originally intended content, obviously merited inclusion since it bore a similar name and was, in many ways, a superior camera.

However, a whole series of earlier, compact Electro 35 cameras, including your memorable Yashica 35 CC with that 35mm f/1.8 lens, of outstanding quality, was not included because it was not a part of the original intended content and the space was simply not available.

I agree that this was, in a way, unfortunate. The Electro 35 CC was and is a fine camera, although sometimes subject to similar reliability problems to those that I discovered are endemic to the main Electro 35 line. Good examples in working order are selling for as much as £200 on eBay. But there is a limit to how much can be included in a three-page article – **Ivor Matanle**



© SPIKE WALKER

SMALL VS CLOSE-UP

They were some nice photos from Marek Mis in AP 6 April, but they were not 'microphotographs' – they are 'photomicrographs', which are entirely the opposite! Above is an approximately 100-year-old microphotograph (the tiny rectangle under the circular coverglass) made by JB Dancer, a master of the art, and mounted on a 3x1in microscope slide.

Spike Walker, via email

Thanks for the letter, Spike. We aim to showcase as many interesting types of photography as possible and, with the rising popularity of contests like Nikon's It's a Small World, we felt Marek's work was of interest. I'm sure you'll agree on this, no matter what we call it! – **Debbi Allen, deputy editor**

CHEERS OR JEERS?

Entrepreneur Peter Jones must be a man of strong persuasion as well as wealth to bring back Jessops (AP 13 April), assuming that

EXTRA ELECTRO

I thoroughly enjoyed Ivor Matanle's article on the Yashica Electro 35 GTN, way back in AP 19 January. However, I have one that does not appear in his history of the range. I bought it new in the early 1970s, or perhaps even earlier. It is a Yashica Electro

35 CC in black (with odd-shaped Cs), with a 35mm f/1.8 Color Yashinon DX lens in a Copal shutter. The top-plate has a basic shoe attachment, lever wind, release/lock and frame counter. The back plate has the rangefinder eyepiece, battery access and red battery check that lights on the front

What The Duck



IN PRAISE OF BRIDGES

Over the years I have followed the development of bridge cameras and so was intrigued by the group camera test looking at them in AP 30 March. Before affordable DSLRs were on the scene, I stuck with a series of Fujifilm bridge cameras running alongside my film SLR. For 40 years, as a biologist and naturalist, I have tried to photograph close-ups of wildlife. Around 14 years ago, Fuji introduced first the FinePix 4900 and then the FinePix S602 – both brilliant bridge cameras that allowed me to couple an old 1960s Minolta 58mm f/1.4 lens reversed on the front. By zooming the Fuji, it would produce excellent 4x magnification with reasonable working distance and depth of field. The red ant photo below was taken with the 4900.

I had coupled lenses before with the SLR, but never with the success of bridge cameras. I have used this technique in the field all around the world, resulting in many thousands of photos that otherwise would have been impossible. For focusing, I switch the camera into manual and move it backwards and forwards. The S602 had a 'pixel magnifier' that could be enabled, enlarging the centre of the screen so that focusing was as sharp as possible. For fear that the camera would one day stop working, as by 2004 the back of the S602 had lost all markings and paint, I bought several second-hand ones as I saw them, none more than £50. However, the original never failed and still works today.

Having said that, gradually the bridge was used less and less until I could afford a Canon EOS 7D with a 65mm MP-E macro lens and twin macro flash. For years I have run macrophotography courses and these are now the only time the S602 sees the light of day. It never ceases

to amaze people. Viewing the AP poll in that issue and online, it is sad that not everyone can see that the bridge camera does have a place. Just a few years ago we were told that they were in decline, but happily it looks like they are thriving once more.

Julian Cremona, Pembrokeshire



more people want to cheer than jeer at the move. What will be interesting in the coming months is the unfolding trading pattern, hopefully better than the one that put the chain into shackles in the first place. Quite clearly, a copycat version will not answer the critics, and neither will a straightforward challenge to other established names, especially as there will be fewer shops in operation to compete as widely.

Perhaps Mr Jones might take some advice instead of just dishing it out in a style to suit the television cameras. Here are a few points he could consider: ensure staff have proper knowledge for the tasks given them – it's called training; ensure any offers represent decent value and are not just gimmicks; and recognise that customers have a free choice when it comes to how and where they spend their money. Good customer care goes way beyond cash counting.

If he can score highly on tests of credibility, trust and confidence, he might see support returning, while the adage 'once bitten, twice shy' lingers in the minds of those holding any cause for concern.

Eric Malik, Staffordshire

PROGRESS AND CHANGE

James D Brown says there is no stopping progress (*Letters*, AP 30 March), but he is confusing, in part, change and progress,

which are not the same. Progress often depends on how beneficial the outcomes are for a majority of people before it is widely acclaimed.

In the case of some independent photographic retailers, change has overtaken them and they cannot or will not adapt to new circumstances. They become anticompetitive because they do not have the buying power of their modern competitors handling more throughput, and are unable to negotiate from a position of strength. Add to this disadvantage the growing impact of higher rents and business rates, and the mix soon becomes toxic, resulting in higher selling prices for some but supported by personal service as a bonus, some believe.

Levels of photographic knowledge may have an influence, too, when novices seek assurances locally about spending money on something they do not really understand. The counter to that is the ready supply of online information, as stated, and perhaps the knowledge spread among close friends.

Many of the retailers were probably founded decades ago and are now operated by a different generation. The old saying that the first generation builds it, the second generation spends it, and the third generation sells it, seems to be gaining a renewed truth in current times.

Greg Lewis, via email

BACK CHAT

AP reader Michael Taylor disputes the notion that 'real' images are only achievable with film and a darkroom

HAVING read Ian Shore's *Backchat* column decrying digital photography and photographers who use digital equipment (AP 9 March), I want to say that I too, like Mr Shore, was a serious amateur photographer, using everything from 35mm to 5x4in formats, and I had my own well-equipped darkroom. Many of my pictures have graced the exhibition walls of national and international salons, and have been featured in lots of photography magazines over the years. Like Ian Shore, I too curtailed my photographic activities, in my case to concentrate on writing (I now have eight published novels to my credit). I have always maintained an avid interest in photography, however, and in the past year or so have taken it up seriously again as another hobby.

It is a bit of a sweeping generalisation for Mr Shore to infer that photographers who use digital equipment are lesser mortals than he, and I resent his arrogance. I, for one, am in awe of the possibilities already available to us all to digitally improve photographic images. Computers and photo-editing software are useful tools by which we can achieve this, and are far preferable to swishing round with evil-smelling chemicals in a room lit only by a dim red lamp, and wasting no end of expensive photographic paper and chemicals trying to develop the perfect print, which then had to be dried on a glazer, if you were lucky enough to have one.

When I bought a roll of 35mm film I was limited to 36 shots, but with an appropriate memory card that limit has exploded to several hundred, so I can afford to take many more shots and simply discard the rubbish. Yes, I can actually afford to experiment, even if the result is rubbish, but there's always the chance that something brilliant might appear. I used to have to carry two Canon A-1 bodies, one for colour slides and one for black & white film. Now I don't. And why carry a light meter to Kathmandu when a modern digital camera will give perfect exposure every time?

As a serious photographer, I do not rely entirely on my computer and Photoshop to 'fix' my images, although these devices do help to improve tonal range, contrast, dodging, burning, cropping, and so on, to the betterment of the picture – and what's wrong with that? Isn't that what we were trying to achieve in the darkroom? Did we never do any image manipulation in the darkroom? Of course we did.

My point is that any decent photographer will first 'see' his picture before he presses the shutter, and think about tweaking it further afterwards, irrespective of whether he's using digital equipment, or film and a darkroom. It's maybe just as well we don't all think like Ian Shore, otherwise we'd probably still be watching 12in monochrome TVs outputting 405 lines, or perhaps still using candles to light our way instead of electricity.

PHOTO INSIGHT



Jim Brandenburg explains why he took his image of avocets in flight and how Eastern philosophy has influenced his practice

JIM BRANDENBURG

For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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THIS image was taken within the past two years during a visit to Brittany in the north-west of France. The birds you see here are avocets. It's not immediately obvious what this shot is trying to show. I don't mean it's confusing, but that you need to really focus in on it and consider what you're seeing. That's a nice element of this image. It requires repeated viewings to truly appreciate what's going on, but once you have it you're still drawn into the graphic nature of the birds' formation.

This is an image that is very much about form. At first the cluster of birds looks almost like a puzzle. Shooting images like this is a technique that I often employ to arrest the viewer's attention, as well as my own. This goes way back to my days as a painter, where I would never paint my subject in a literal light – there was always some kind of an abstract element. That's something I like to achieve through my use of a camera.

With this in mind, there are two levels to this image. You have the graphic formation – the shape – and then you have the fact that they are black & white birds against a white sky, which gives nice contrast. It was shot using a Nikon D3S and 500mm lens.

I've talked before about how some of my best shots have been a matter of luck. Sometimes I'll find myself in a position where all the elements align to give me the perfect image. Often this occurs in just a matter of seconds, and if I delay I'll miss the shot and never be able to get it.

This was most definitely *not* one of those occasions. It was an absolutely terrible day to shoot as the weather was miserable. I thought it was going to be impossible to get a picture. All I could do was just shoot and shoot. I actually took a number of shots to get this image, although I didn't realise I had it at the time.

During the editing stages, I happened upon this one image that held my eye. The more I looked at it, the more it engaged me. Once I'd added a little contrast in Photoshop, I knew I had the image I'd been looking for.

There are very few pictures that I've shot in my 40-year career where I've fired the shutter and known that I had something in

the bag. There have been a few, of course, but more often than not my best shots are a surprise. That's one of the most exciting things about photography. It's rare that you fully appreciate what you have until the editing stages. I was looking for the perfect shape and in that group of shots I managed to find this one that did everything I wanted it to.

Even with all the experience that I have as wildlife photographer, and as someone

who has spent their entire life around nature, sights like bird formations still carry an air of mystery. That synchronisation is such a fine-tuned instinct and I'm still in awe of it.

As I've said before in previous *Photo Insights*, I'm a regular judge on the Veolia Environnement Wildlife Photographer of the Year competition. Year after year we receive these mind-blowing images of synchronised bird flight, often featuring starlings. That's particularly intriguing to



© JIM BRANDENBURG



me because we don't have these birds in the US where I live. The starlings come together and fly into ball formations. It's remarkable and there truly is nothing else like it. Perhaps the closest equivalent you'll find is fish shoaling. I've never been fortunate enough to see a synchronised starling flight in person, but I understand it's a breathtaking spectacle.

The majority of my shots have dealt with the idea of minimalism. I've worked with that

idea for so long that it's an intuitive process now. In some ways I feel that I do my best work when I think about it the least. That's an idea that largely stems from the influence of a more Eastern way of thinking. In Japan, the famous calligraphers will sit in front of a blank sheet of paper and with one broad stroke of the pen or brush they will create a work of art. They don't explain it – they just do it. It's very Zen.

People sometimes observe that there's

a clear Eastern influence running through my work and that's incredibly important to me. I've spent a great deal of time in Japan. I'm very heavily influenced by Japanese minimalism and have studied the Japanese aesthetic for many years. It's not just visual – it's emotional and philosophical. It's something that influences a lot of what I do and it has taught me to work on a subconscious and instinctual level. I owe a lot to that way of thinking. **AP**

Jim Brandenburg
was talking to
Oliver Atwell

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The Nikon SP (P stands for professional) was introduced in September 1957 and was their finest and most innovative rangefinder camera. The viewfinder of the SP has the most comprehensive ever made. It provides projected parallax corrected frame lines for the 50, 85, 105 and 135mm lenses that can be selected by a rotating dial under the rewind lever, and a second built-in optical finder next to the viewfinder eyepiece with parallax marks for 28 and 35mm lenses. Shutter speeds from 1 to 1/1000th sec., BT and T, the addition of a delayed action, a self-timer (the first Nikon to do so), a motor drive coupling lug to accept the S-36 and S-250 motor drive units. Weight: 720g. It is fitted with a 5cm f/1.1 Nikkor-N. This lens was introduced in February 1956 and first shown in Tokyo in May of that year. Aperture range f/1.1 – f/22, Angle of view 46°, 9 elements, focusing range (0.9m) to Infinity, filter size 62mm, weight: 12.25 ounces. According to factory records, the total production was 1,046 consisting of 835 in Nikon bayonet mounts and 211 in a Leica screw mounts.



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CORRECTING AN UNDEREXPOSED IMAGE

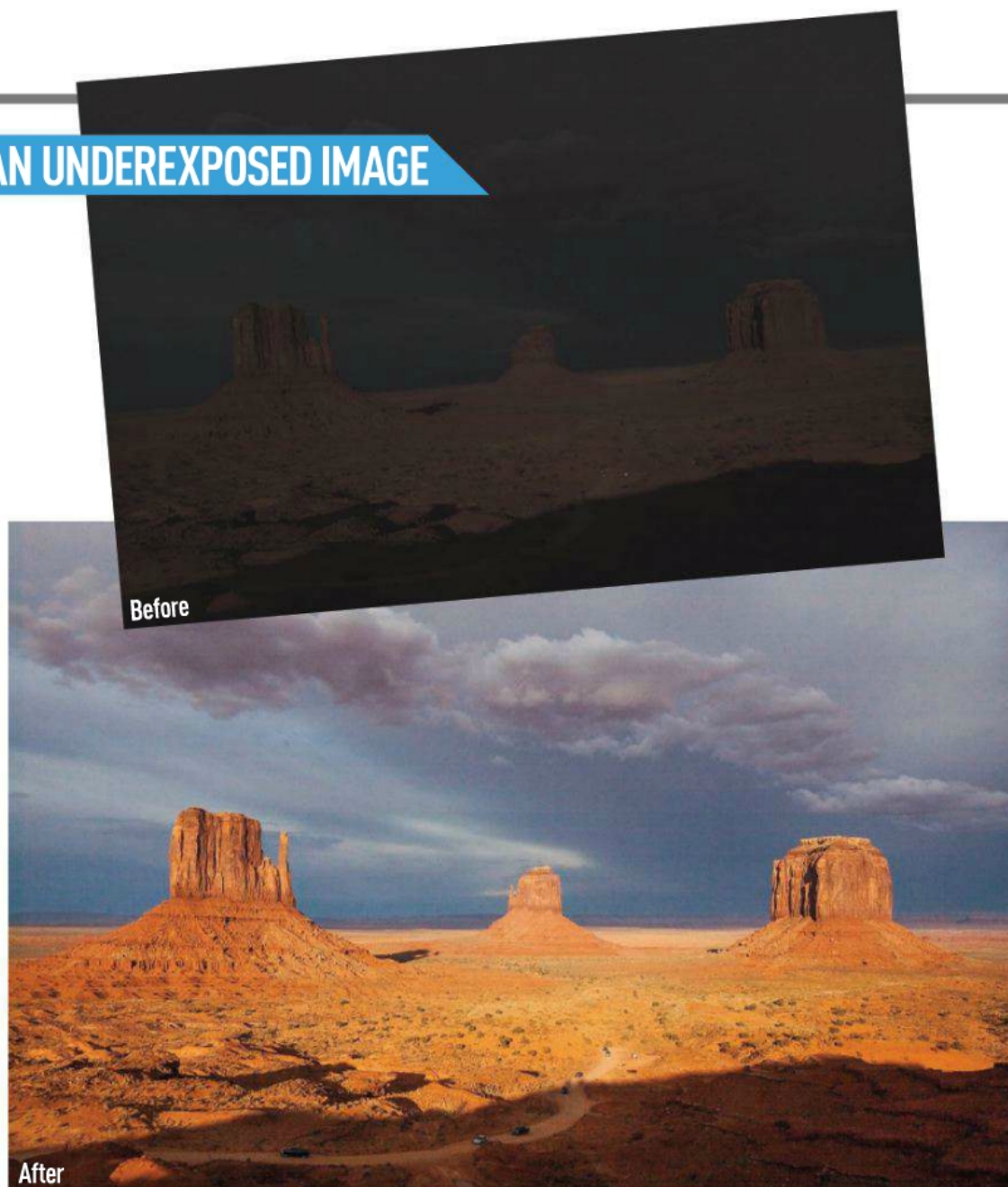


MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening explains how to correct an underexposed digital image using Adobe Camera Raw

IN THE old days, if you underexposed a film you had to do what was called 'push processing' at the developing stage in order to lighten a transparency enough for viewing, or to create a negative that could be printed reasonably well. With digital technology, the camera exposure is quite critical since you don't always have the same degree of exposure latitude as you had with film emulsions. Even so, it is still

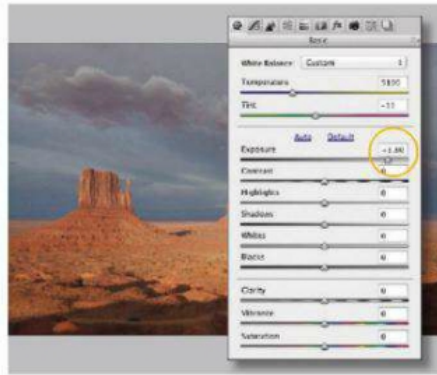
possible to carry out quite amazing rescue work on incorrectly exposed images.

With the photograph you see here, I wanted to show how Process 2012 image processing in Adobe Camera Raw (as included with the latest versions of Photoshop and Photoshop Elements) can be used to lighten a dark original capture dramatically. I selected this photograph, which is part of a bracketed exposure

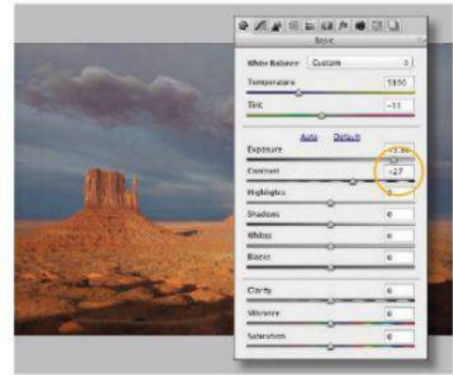
sequence, to show just how much detail it is possible to recover from a severely underexposed image. However, this applies only to raw images. If you have a badly underexposed JPEG, there is little you can do. Even in the case of raw files, how much you can successfully recover from an underexposed photo will depend on the quality of the sensor. In the past five years or so, sensor technology in DSLRs has seen a huge improvement in the handling of noise. With older cameras from, say, ten years ago, the signature noise in the sensor will be a problem.



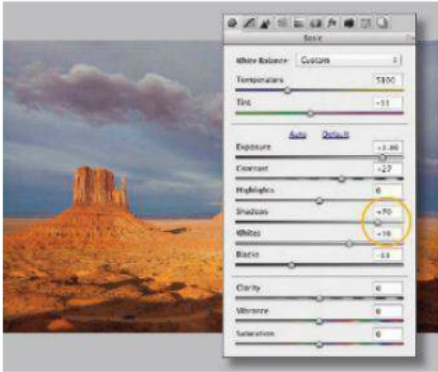
1 As you can see, the photo that I selected to work with is very underexposed. It may even appear almost completely black in print here, but you should just be able to make out some detail. For the following steps to work, it was essential that this photograph had been captured in raw mode.



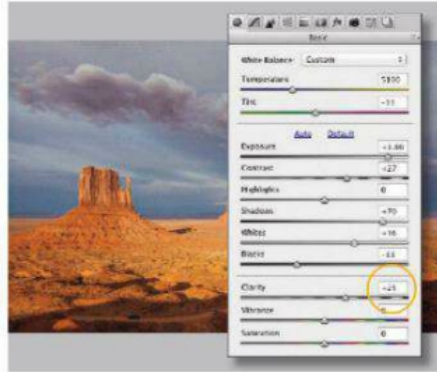
2 The first step is to use the Exposure slider in Camera Raw to lighten the image. This photo required a really big Exposure adjustment of +3.8EV to achieve the lightened version seen here.



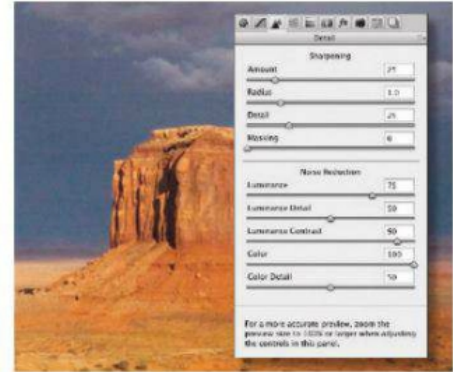
3 The image is certainly looking a lot brighter now, but it is lacking in contrast. I used the Contrast slider to boost the overall contrast slightly, setting it to +27.



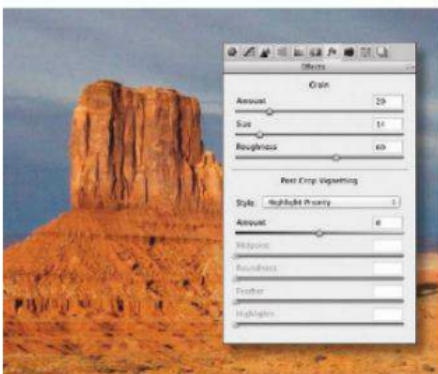
4 Although I have now improved the contrast, the shadows have started to clog up more. To address this, I used the Shadows slider to apply a lightening adjustment to the shadow areas, and used the Whites and Blacks sliders to fine-tune the end points and help expand the tones more.



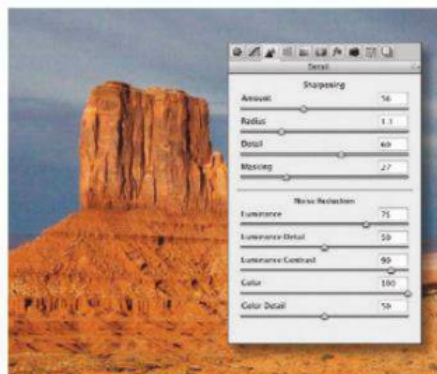
5 In this step I set the Clarity slider to +25, which helped add some more midtone contrast to the photo. Doing so emphasised the detail in the rocks in the distance, but without disturbing the delicate tonal contrast that I had set globally.



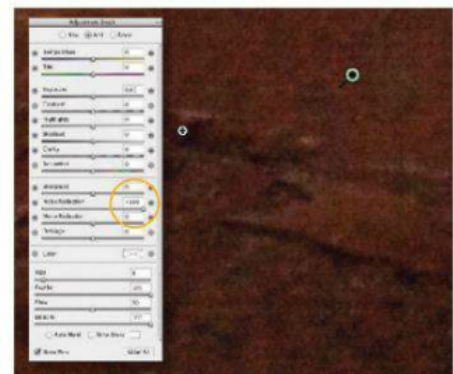
6 Having used the above Basic sliders to lighten the image, the downside is that it amplifies any noise present in the original. To combat this, I adjusted the Noise Reduction sliders as shown here to reduce both the luminance and colour noise.



7 With an image like this, where I have applied a heavy amount of noise reduction, it was inevitable that the noise removal would lead to a softening of the photograph. A trick I have learned here is to go to the Effects panel and add a small amount of grain by adjusting the Grain Amount slider and set the Size to a low amount.



8 After removing the noise and adding a small amount of grain, it was necessary to fine-tune the sharpening. In this step, I applied a relatively high Amount of sharpening with a high Detail setting, but also raised the Masking slider to help prevent the smooth areas of the image from becoming oversharpened, which might otherwise have made the noise artefacts more obvious.



9 The noise reduction that had been applied to the image globally wasn't completely effective, as can be seen in the shadow areas at the bottom of the picture. What I did here was to select the Adjustment brush in Camera Raw, and with the Noise slider set to +100, painted over the shadow areas in order to apply additional localised noise reduction based on the settings used in Step 6.

How to shoot...

Night skies

David Clapp aims us towards the night sky, explaining how to capture compelling astro and nightscape photography in the landscape

EVEN though the summer is fast approaching, there is still enough darkness in the night sky to head out and try an astronomical photographic shoot. While astrophotography may seem very complex at first, if you follow a few simple rules you can truly extend your photographic portfolio towards the heavens.

First, consider what you plan to shoot. Under a cloudless sky, it is very easy to stare upwards at the stars and feel totally overwhelmed. Yet what exactly is it possible to photograph? There are various constellations, galaxies and planets up there, but do we put these into a landscape context or raise our optics upwards?

Sadly, many of the most exciting astro features, such as nebulae and galaxies, are barely visible to the human eye. As they represent such a tiny portion of the night sky, isn't the only way to photograph them using a powerful telescope? Does that mean the heavens are really out of reach for the lowly DSLR owner?

The answer to both these questions is 'yes' and 'no'. As with most things photographic, it depends on how much money you want to spend. Clearly, if you have enough cash for specialist gear, you are almost certain to get spectacular images, but even those of us with a restricted budget can get pleasing results. The first thing to ascertain is whether you want to use the night sky as a backdrop for a landscape photograph, or if your intention is to go all out by peering into deep space. Consider the following options.

Stars in the landscape: This doesn't involve using any specialist equipment, but optics with wide apertures, such as f/2.8 primes and zoom lenses, will produce far better results than slower f/4 or f/5.6 lenses. It's all about the ability to gather light. Zoom lenses will also give far greater compositional variety. The landscape can look very black, with trees silhouetted, so a small amount of moonlight can help immensely.

Deeper into space: It is possible to use a portable astronomical tracking mount and a conventional DSLR without the need for

Right: Windy Post, Dartmoor, Devon. A lunar corona is positioned behind the cross. Two shots were taken with different focal positions, as it was impossible to get the necessary depth of field with one shot. The cross was lit for 15secs from the right and 10secs from the left with a head torch
Canon EOS 5D Mark III, 17mm, 25secs at f/5.6, ISO 1600

a telescope at all. Although this conjures up thoughts of a car boot full of heavy equipment and computers, it's surprising just how portable these devices are. Some are simple tripod attachments, while others are more precise yet still highly portable. These can be used to make composite images of the night sky and the landscape with wider optics, with the larger ones taking much bigger and heavier telephoto lenses.

Infinity and beyond: For a truly astronomical result, photos of deep space come from a telescope and DSLR combined. This will take lots of heavyweight equipment, so most people have the set-ups at their house or at another permanent installation. Many astrophotographers run two systems – one that has the camera attached to the

telescope, with another separate camera and lens 'piggybacking' on top. It's inflexible, requires an observatory and lots of power, so this is for dedicated astrophotographers, rather than for those interested in the night sky in a landscape sense.

FEET ON THE GROUND

Let's consider the average kit bag that contains the cameras and lenses most of us have for landscape photography. Many modern digital cameras have great ISO capabilities, responding well to ISO 1600 or even 3200, so these models have a distinct advantage over past technology. If you live away from a city centre, why not step outside into the garden or travel to a nearby open space. Then choose a wideangle lens, set the camera to ISO 1600 and f/2.8 (or the widest aperture available), and point your lens skywards. Set the lens to manual focus and manual mode, and take a shot for 30secs.

When you view the resulting image, you will probably be astonished. The camera can see so much more than we can with the naked eye. There will be stars in abundance, all of varying luminosity. If it's dark enough, you may be able to see the Milky Way, too.

Now try taking another shot, this time in portrait orientation, with three-quarters of the image devoted to sky and one-quarter to land. You will see how the night sky can easily become part of a landscape photograph. Try this again



SETTING UP THE PERFECT SHOT



ONCE you've chosen the perfect location and checked that the weather conditions are favourable, set up your composition during daylight. Mount your camera on your sturdiest tripod and compose your scene. Try to include some foreground interest, such as a tree or building, but compose the image so that the photograph comprises two-thirds sky and one-third land.

Next, dial in your settings. A lot will be down to trial and error and depend on the kit you are using. Use a high ISO setting, with something around ISO 3200 being adequate. Take advantage of the largest depth of field your lens offers. To start, try a shutter speed of 30secs. You'll need to use a cable release or remote release to avoid any shake.

Once the skies begin to darken, take a test shot and adjust your scene and settings accordingly. You may wish to move your camera to account for the moon or any other astro objects, but this might be best done the following night.



How to shoot Night skies



in a national park like Dartmoor in Devon, or in the mountains, far from the glow of a city, where the skies are often crystal clear.

A QUESTION OF FOCAL LENGTH

The longer the focal length of your lens, the shorter the shutter speed required. To freeze the stars and prevent star trails, the shutter speed should really be about 8secs for a wideangle lens. This can be extended to 30secs, but the stars will render as small lines rather than pinpricks. Many people starting out in astrophotography believe optics like an 85mm f/1.4 is ideal, but the extended focal length means that a very short shutter speed is required to freeze the action.

Picking out deep-sky objects, such as the Orion Nebula or the galaxy Andromeda, requires an extended focal length of way over 300mm. The only way to capture such faint objects with your DSLR is to use a precision-aligned astronomical tracking mount that turns with the rotation of the earth, but that's a complex business. Mounting a 600mm lens on a portable device requires a perfect set-up, perfect weather conditions and very dark, unpolluted skies. A 300mm f/2.8 can take really remarkable low-light photographs, but sadly it sits in that middle zone, being not wide enough to use in the landscape and not telephoto enough to pick out these smaller objects.

Crop-sensor cameras can help a certain amount, especially with composition, but the results can be very hit and miss. You have to ask yourself, 'Am I a landscape photographer interested in shooting at night?' or 'Do I wish to become an astrophotographer?'

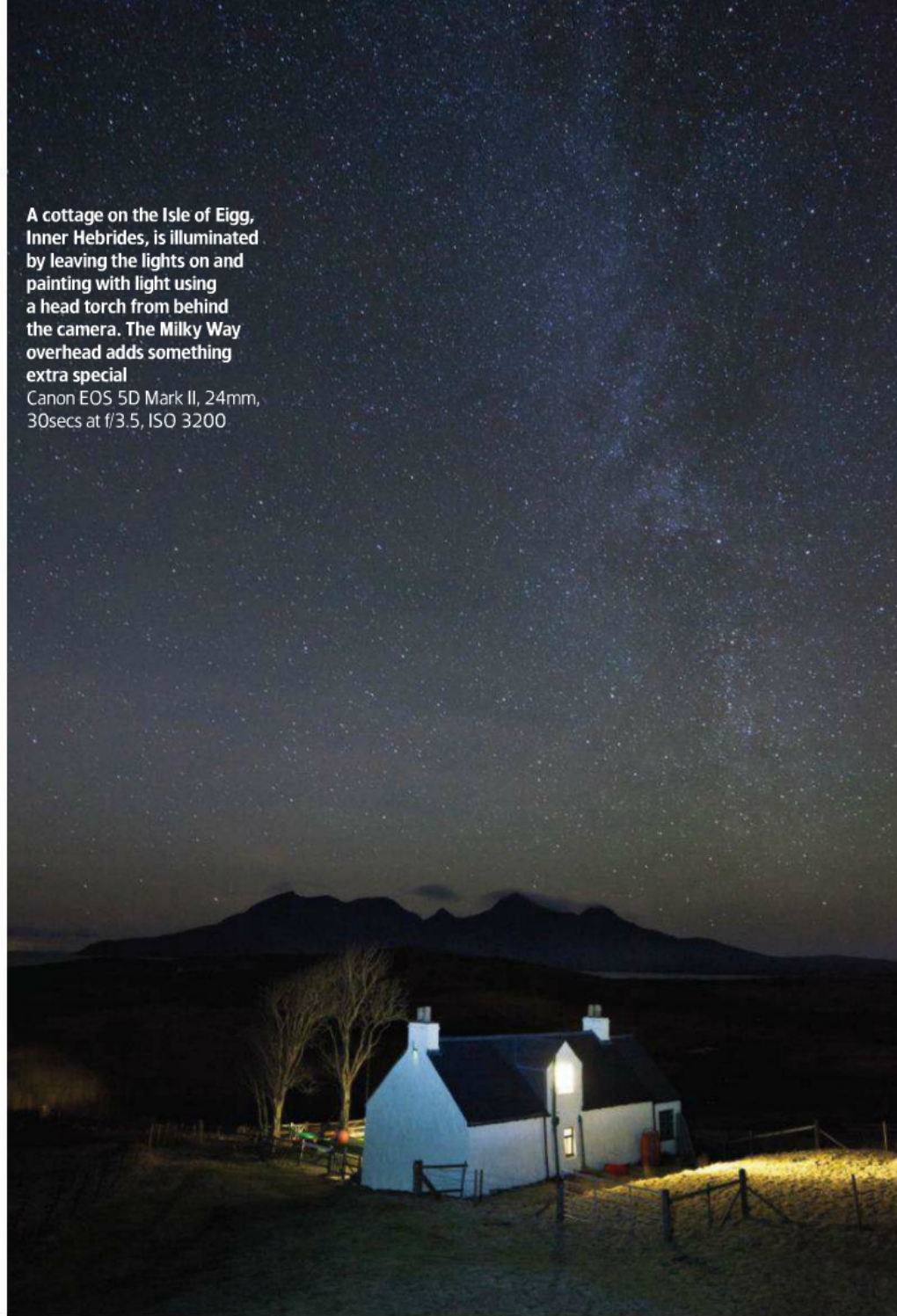
CONSTELLATIONS AND THE MILKY WAY

It's not easy to find identifiable stars to place in your landscape photograph, but there are two wondrous constellations that work again and



A cottage on the Isle of Eigg, Inner Hebrides, is illuminated by leaving the lights on and painting with light using a head torch from behind the camera. The Milky Way overhead adds something extra special

Canon EOS 5D Mark II, 24mm, 30secs at f/3.5, ISO 3200

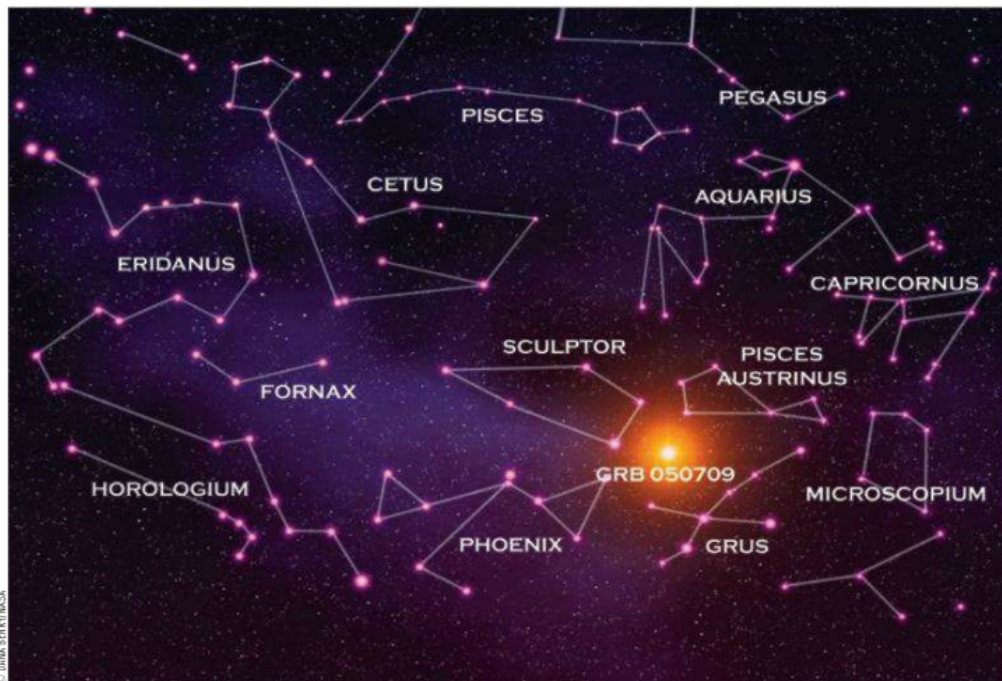


MOON CALENDAR

Take a series of shots and merge them into a panorama



WHY NOT set up your camera in your garden and take a photograph of the moon at every stage of its monthly cycle? Mark a spot where you will place the feet of your tripod to ensure that the shots remain consistent throughout the month. Increase the ISO on your camera and open up your aperture, then dial in a long exposure and start shooting. Once you have captured a series of shots over a month, open Photoshop and merge the images into a panorama. The photograph (left) shows nine phases of the moon's cycle on a black background.



STAR CHARTS

Find out what you will be able to see in the night sky

THERE'S a lot of information about stars and their constellations available online. Find out which constellations you should be able to see from nasa.gov or www.astronomy.co.uk. There are also a number of apps available for download. The image (left) is a star chart showing the location of some of the best-known constellations in the night sky.



A composite image of the night sky in Lone Pine, California. It's a combination of a light-painted foreground (below left) and a tracked night sky (left), which renders sharp stars above the landscape
Canon EOS 5D Mark II, 35mm, 45secs and 2mins at f/5.6, ISO 800





DIARY DATES

Check out these celestial events during April...

21-22 April

Lyrid Meteor Shower

The Lyrids produces about 20 meteors per hour at its peak. It is formed from dust particles left behind by comet C/1861 G1 Thatcher, which was discovered in 1861. The shower runs annually from 16-25 April. It peaks this year on the night of the 21st and morning of the 22nd. These meteors can sometimes produce bright dust trails that last for several seconds.

25 April

Full Moon

The Moon will be directly opposite the Earth from the Sun and will be fully illuminated as seen from Earth. This phase occurs at 19:57 UTC (Coordinated Universal Time) or 20:57 GMT.

25 April

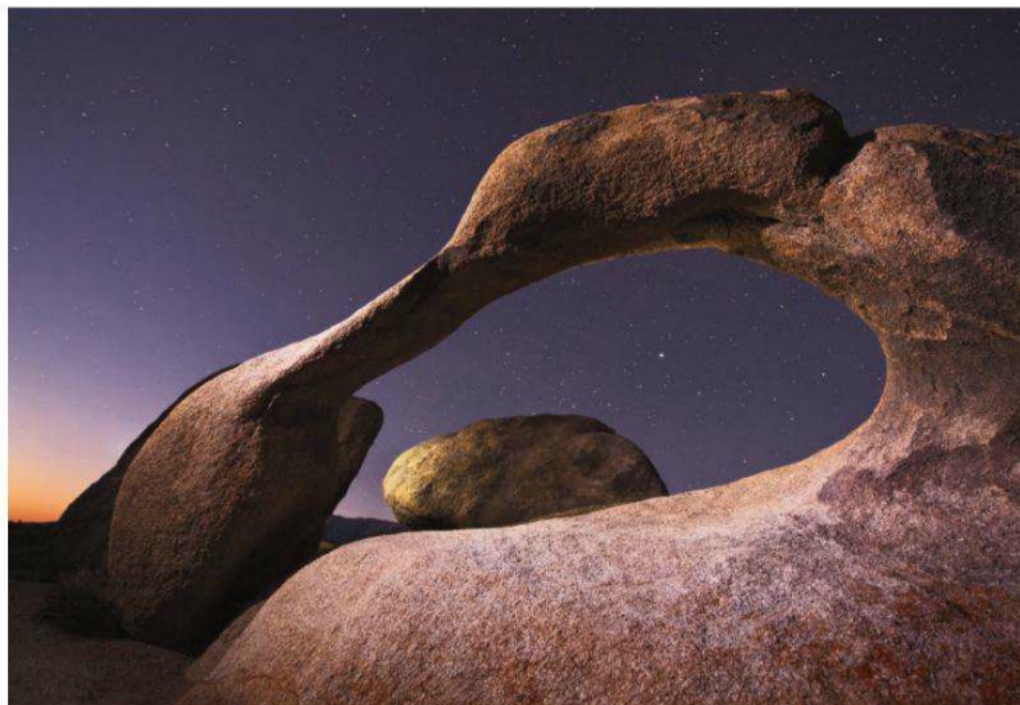
Partial Lunar Eclipse

A partial lunar eclipse occurs when the Moon passes through the Earth's partial shadow, and only a portion of it passes through the darkest shadow. During this type of eclipse a part of the Moon will darken as it moves through the Earth's shadow. The eclipse will be visible throughout most of Africa, Europe, Asia and Australia.

28 April

Saturn at Opposition

The ringed planet will be at its closest approach to Earth and its face will be fully illuminated by the Sun. This is the best time to view and photograph Saturn and its moons. A medium-sized or larger telescope will allow you to see Saturn's rings and a few of its brightest moons.



again. Ursa Major and Orion can be used with superb creative effect, filling parts of the sky in wideangle photographs with the recognisable pattern of stars. It's worth remembering that the wider the focal length, the more insignificant these become, so it's best to keep the focal length no wider than 24mm.

The darker the shooting environment, the more visible the Milky Way will be. This can work very well for wideangle lenses, as it provides a strong compositional element that extends diagonally across the picture. Many of the astonishing Milky Way shots that are popular on social networking sites and forums are pushed towards image destruction. The hi-res file is never seen, so it's worth remembering that this is a faint, dark-sky subject that is subtle and beautiful, unless expensive tracking equipment has been used to capture it.

DARK SKIES

The UK is certainly a bit of a conundrum. Although there are designated dark-sky areas scattered throughout the country, we suffer from unpredictable and unstable weather. Scotland is one of the best dark-sky areas, but nights with clear skies are few and far between, which can mean a very frustrating time for the astrophotographer.

Light pollution extends along the horizon, but although these seem like obvious areas to avoid when composing a shot, the pollution extends invisibly upwards, so it can go unnoticed. If you photograph a 5min exposure using a tracking mount, the skies will appear an unsightly orange in every direction. Shooting vertically upwards does reduce this, but it minimises the compositional possibilities. This is why observatories are located many miles from cities or other light sources, and why white mountainous regions, deserts and islands are favoured for astrophotography.

'Scotland is one of the best dark-sky areas, but nights with clear skies are few and far between, which can mean a very frustrating time for the astrophotographer'

A wonderful sandstone arch in Lone Pine, California. This was a trial-and-error combination of multiple angled light painting under a late-night sky. The light came from tree separate angles using two different colours
Canon EOS 5D Mark II, 14-24mm, 30secs at f/2.8, ISO 800

LUNAR PHASE

It is important to consider the position of the moon when heading out on astrophotography shoot. While the moon can create flattering effects on the landscape, just like the sun, it has a 'golden' hour. Moonrise and moonsets provide soft lighting that can help eliminate what would be a silhouetted landscape, but as it waxes towards full moon, fewer stars will be visible. A crescent moon can also make an important compositional element, to be framed along with constellations, so use its position to your advantage.

AND FINALLY

Today's incredible digital technology is helping us see the world as we have never seen it before. Cameras like the Canon EOS-1D X and Nikon D4 are so advanced and so clean in the upper ISO sensitivity range that they are capable of astounding night photography. Over the next few years, as these cameras come down in price, more and more high-tech features will filter down to less expensive models and thus become available to more photographers. Most modern DSLRs are very capable of opening the doorway into this fascinating photographic subject, but as usual it's about imagination, integrity and just how far you wish to travel. **AP**

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Andy Barr Buckinghamshire

Andy's first encounter with photography was with film, which unfortunately he did not enjoy. However, after receiving his 40 years' service gift from London Underground he bought a Nikon D80, and discovered that he appreciated the instant feedback of digital technology so began taking photographs in earnest. 'I enjoy taking any photograph that provides a technical challenge,' he says. 'It is photographing the unusual that I enjoy.' Despite the editing opportunities provided by digital imaging, Andy says he loves getting a technically accurate, well-composed photograph that doesn't require tweaking. Having photographed the aurora borealis, Andy's next project is to take some images of the aurora australis.



Line of light
The contrasting colours
stand out vividly in
this terrific shot
Nikon D3S, 14-24mm,
6secs at f/2.8, ISO 1600



Sweeping lights
1 Andy has obtained
some gorgeous shots of a
spectacular natural event
Nikon D3S, 14-24mm, 10secs
at f/2.8, ISO 1600

Lights over forest
2 Andy has exposed well for
the sky and the scenery in
this challenging image
Nikon D3S, 14-24mm, 3.2secs
at f/3.2, ISO 2500

Lights over wires
3 The upwards perspective
and wide angle combine to
create a spectacular image
Nikon D3S, 14-24mm, 10secs
at f/2.8, ISO 1600





1

Adrian Pluskota Ireland

Adrian's first foray into photography was in the early 2000s, when he started taking pictures of his brother, who was a rally driver at the time. Although he freelanced in this field for several years by working for various Polish rally teams, Adrian's focus switched to landscapes when he moved to Ireland in 2007. Adrian now enjoys taking seascapes, as well as images of lighthouses and piers. 'I love being close to nature,' he says. 'I like to escape from all the daily stress and I like chasing for the perfect picture.' In the future, Adrian hopes to improve his post-processing skills.



2

Wreck in Louth

1 The vivid colour of the wreck stands out against the water and sky

Canon EOS 7D, 10-22mm, 0.8secs at f/16, ISO 100, tripod, polariser, ND grad

Eerie roadway

2 Sunrise and early morning fog give this image a fantasy feel

Canon EOS 5D Mark II, 70-200mm, 1.3secs at f/22, ISO 100, tripod, polariser

Beached boat

3 Shooting into the sunset has given this image a gorgeous colour tone

Canon EOS 7D, 10-22mm, 1.3secs at f/16, ISO 100

Old Man of Storr

4 Adrian did a great job of handling contrasting light for this shot

Canon EOS 5D Mark II, 24-105mm, 0.3secs at f/13, ISO 100, tripod, polariser, ND grad

3



4



**EDITOR'S
CHOICE**
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Adrian has shown great judgement in all his images by balancing the foreground and background interest, colours and atmosphere. I particularly like the contrast in this shot – *Debbi Allen, deputy editor*



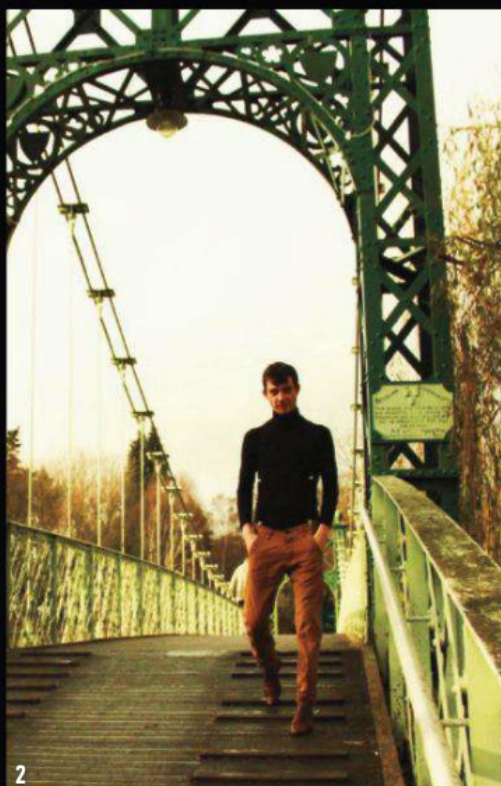
Bell Tower
1 The clever composition and high shooting angle make this image work
Canon EOS 500D, 18-55mm, 1/8sec at f/4, ISO 1600

Louis Morris, Shrewsbury
2 This highly saturated image has a classically stylish feel to it
Canon EOS 500D, 18-55mm, 1/2500sec at f/3.5, ISO 800

Louis Morris
3 Stephanie has used judicious lighting to give a moody atmosphere to this studio portrait
Canon EOS 500D, 18-55mm, 1/25sec at f/5, ISO 800

Stephanie Hornby Shropshire

Stephanie discovered photography when she took the subject as a GCSE, and has since found herself frequently out on shoots in her own time. Her favourite subjects are portraits, performances and fashion, as demonstrated by the images on this page. However, she also enjoys shooting in the woods in Shrewsbury. Stephanie plans to go to university to study photography and use this as her first step to becoming a fully fledged studio photographer. To see more of her images, visit www.facebook.com/PhotosByStephanieMarie.



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Night vision

Steve Sharp explains some of the techniques he uses to take his wonderful low-light images. He reveals some of his tricks of the trade to **Oliver Atwell**

WORKING in low-light conditions doesn't have to be intimidating. Like any other method, low-light photography simply requires practice and learning a few tricks of the trade. Leeds-based photographer Steve Sharp is never happier than when he's peering down the lens on his camera into the dark with his flashgun and torch at the ready to illuminate the scene.

'Low light seems to offer more control, particularly if you're adding your own artificial light,' says Steve. 'Shooting in low light means working with longer exposures, so consequently you are working at a slower pace. That gives you more time to think about what you're doing, and you can decide how light or dark you want things. Dark conditions give you a blank canvas to play with, as you can decide which bits to illuminate and which bits to keep in the shadows. With daylight, you're relatively restricted.'

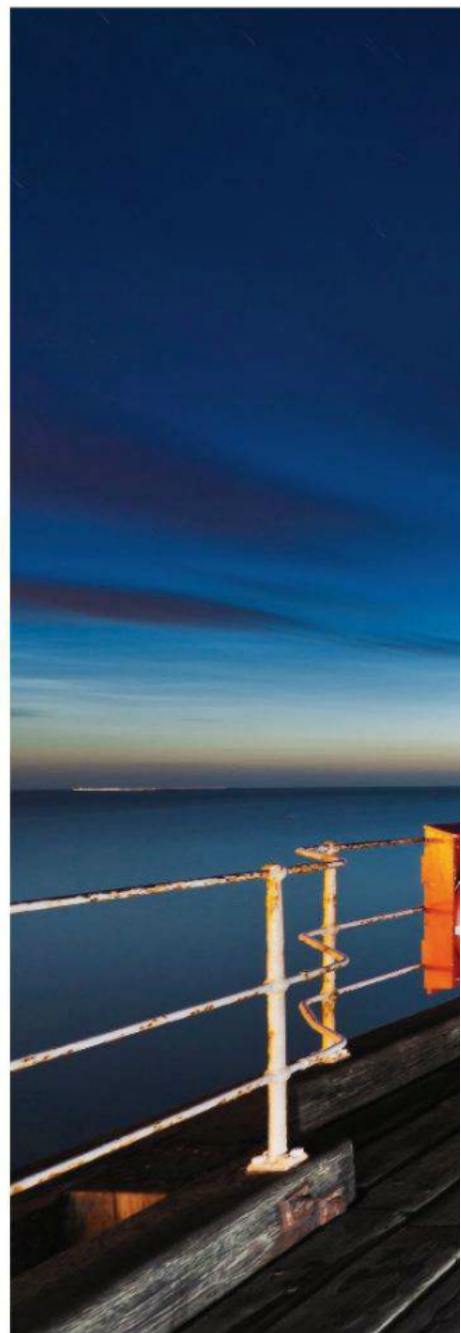
Shooting in these conditions means that Steve has two options: he can either go

into a scene to experiment or he can previsualise the shot.

Steve usually gets to his location early so he can find the best place to set up. He also decides which elements to bring out of the scene and where to place the light. 'In a lot of ways, I treat the scene as one large studio,' he says. 'However, on other occasions I've seen an area beforehand and had a long time to wait for the right conditions to unfold. It's different each time.'

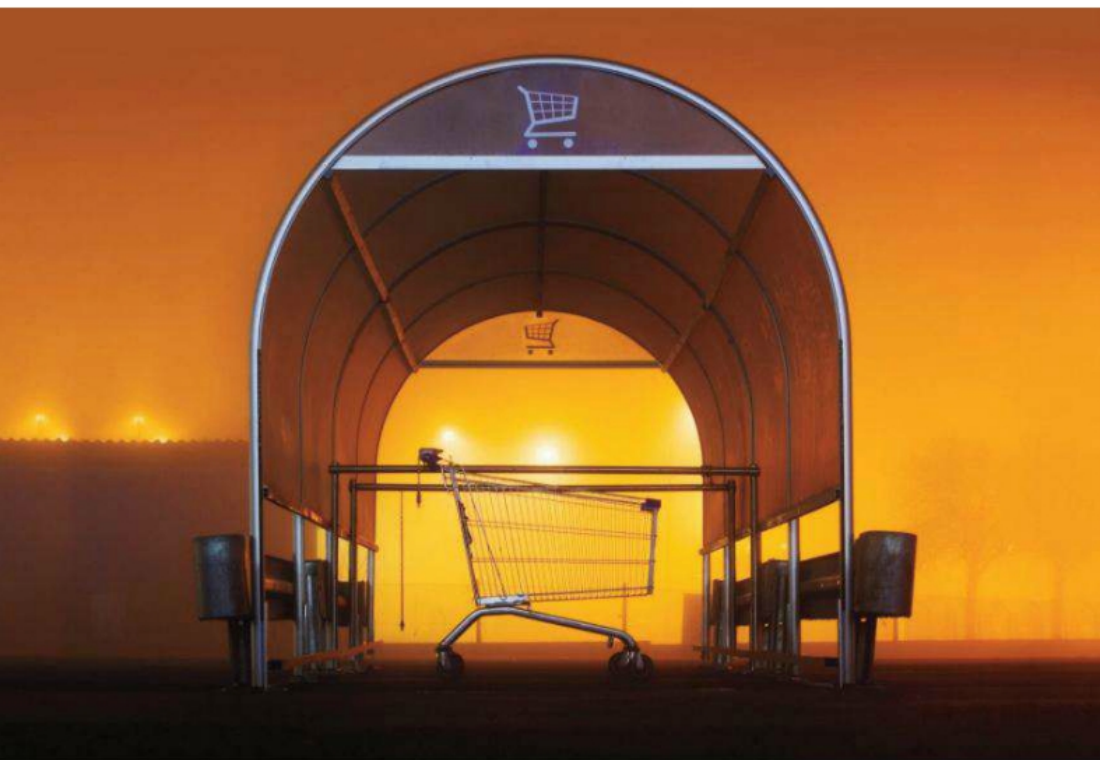
One problem many photographers encounter is that producing images in low light, particularly ones featuring sky, can mean the presence of noise.

'Image noise will generally show up a lot in the sky,' says Steve. 'I don't worry too much about noise in terms of the subjects I'm shooting, as they will be lit appropriately or moving into dark shadows. I also shoot in raw and work in Adobe Camera Raw as this allows me to reduce noise simply by moving around a few sliders. It's a simple process and one that works wonders.'



Trolley park

◆ 'This shot was taken very close to where I live,' says Steve. 'One evening I looked out of my window and saw that fog had settled over the town. I already had an idea of the location that I knew would work, which was the car park of a supermarket. I ran down the road with my camera and immediately spotted this trolley. It was in the trolley park and I repositioned it in the way you see here. Then it was a question of setting up my camera and firing away. The colour has come from the sodium street lamps. You'll also see there's a subtle magenta light on the trolley park, which is coming from the supermarket behind me. It has massive magenta neon letters. What I particularly like is that the fog is acting as a giant softbox and diffusing the light. It has given the image a lovely atmosphere.'





Guide

'This photograph was taken using a technique that is a firm favourite of low-light photographers – light painting,' says Steve. 'I used a handheld Canon 550EX Speedlight flashgun to illuminate the guide. I flashed it twice, once from the left and then from the right. I stayed behind the camera and distanced myself slightly away so there would be no extreme glare on either side of the image. The boards on the pier were lit using an LED head torch. The torch has a spot beam mode and using that I was able to get low to the floor and skim the surface of the planks, moving from under the tripod up to the guides. There was also a subtle level of illumination that came from the arcades 500 yards behind me. That added quite a bit of warm light, which can be seen on the red life preserver to the left. The final exposure was 360secs. That's why the image looks almost as if it were taken at twilight and has such a dramatic background.'



Power station

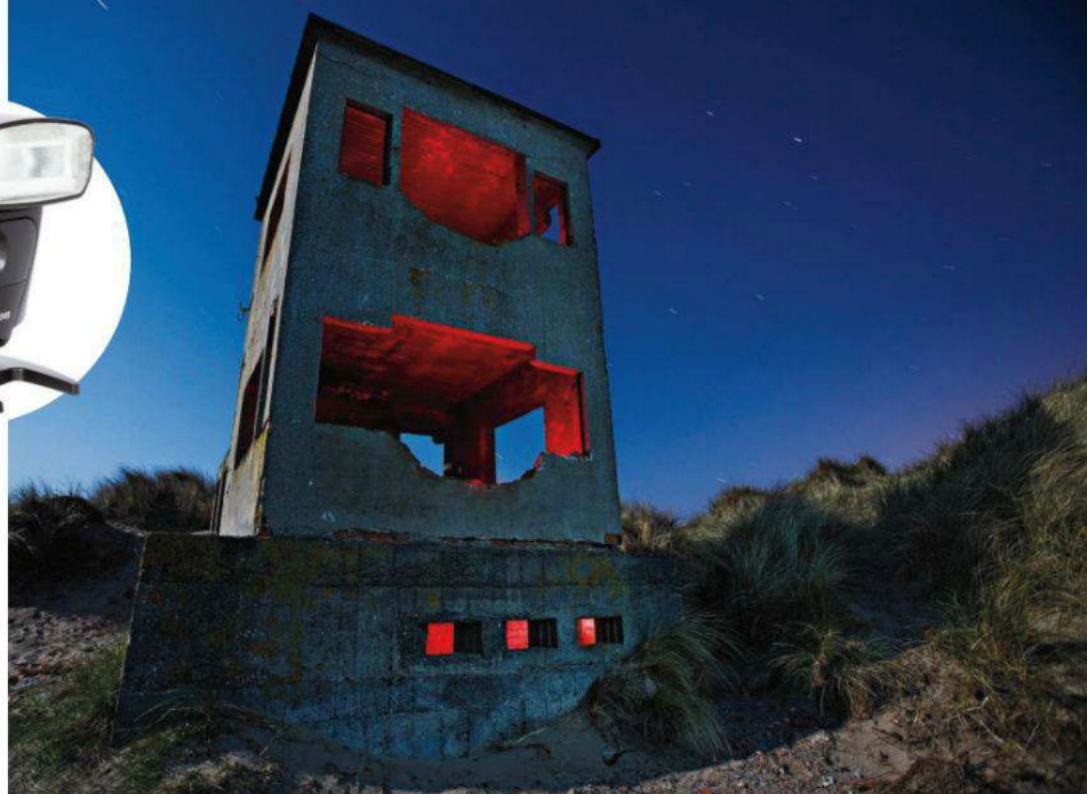
♦ 'There are two elements to this shot, taken in a power station in the West Midlands,' says Steve. 'First, I took a few exposures using the available light. It looked very smooth, but then I realised I needed something extra to give the scene some punch. The exposure was 1/13sec, which was enough to blur the water, so I fired the flash during the exposure, which illuminated a lot of water drops. That gave it an interesting effect of water streaking through the scene.'

'Second, I used a tilt-and-shift lens that allowed me to achieve the perspective I needed to get to maintain straight verticals. This lens will enable you to transcend the normal restrictions of depth of field and perspective, which is why they're used mainly in landscape and architectural photography. I set the camera up level to the background and then adjusted my lens settings. To get the bottom of the supports in the shot using a standard wideangle lens would have meant angling the lens down in such a way that it would have caused the verticals to converge. Using a tilt-and-shift lens, I was able to adjust the knobs to tilt the lens downwards to get the bottom of the supports, but shift it so that the shot remained parallel and straight on.'



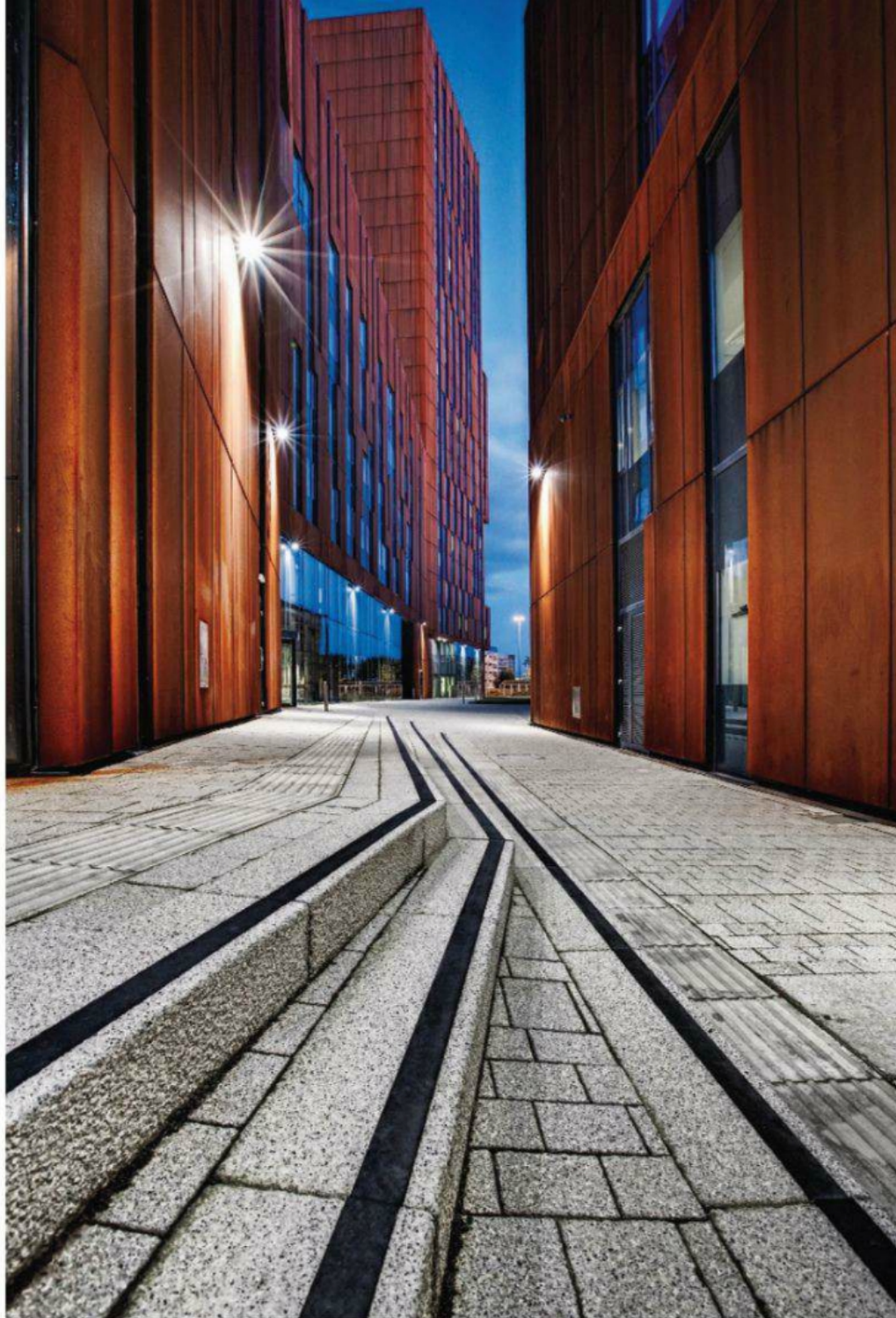
Pillbox

✦ 'On the evening that this shot was taken the moon was around three-quarters full and was illuminating the scene beautifully,' says Steve. 'In the image the moon is in the ten o'clock position. The exposure was 194secs, which I worked up to through a series of test exposures. When I tripped the shutter I was standing on the dune to the right-hand side of the pillbox. I used the Canon 550EX Speedlight to light the front of the building. That was flashed four times. I then ran inside the structure and placed a red gel on the front of the flash. I lay on the floor and flashed up towards the ceiling, ensuring that all corners of the room were covered. I then ran up to the top floor and did the same. By the end I was exhausted. Three minutes isn't much time to run around in the dark.'



Coach garage

♦ 'This is another image taken in moonlight, and on this night it was particularly bright,' says Steve. 'This shot comprises two images, both of which are the same file. I took one shot and then processed the raw file twice. The sky was quite bright in the first shot, so I underexposed the first raw file to get a nice deep sky, which then left the shed underexposed. Then, on the second raw conversion, I brought the shed to a nice level where I could see the details. I then blended the two images together. The brickwork on the shed is very vivid. I also like the fact that you can see traffic trails in the background, and that's actually where some of the light in the image has come from.'



Street

♦ 'I don't often work with high dynamic range (HDR) images, but on this occasion I felt it was necessary,' says Steve. 'HDR has developed a bit of a bad reputation, but it has a genuinely practical purpose when used correctly. HDR allows you to capture the tones that the camera can't capture in one image. It could be that the dynamic range exceeds the capability of your camera, so you need a way of finding a greater dynamic range between the light and dark areas of your photograph. First, bracket two images by taking one exposure for the highlights and then one for the lowlights. You can then blend the files together in post-processing to get your final shot.'

'You'll often see HDR used in quite an exaggerated way for artistic effect, although I prefer a more subtle and practical

application. In this image it was a matter of bracketing by just 1 stop. It allowed me to retain some level of detail where the light is shining on the side of the building so it didn't blow out. Conversely, I was also able to include some details in the shadows. I could have produced a relatively good image without HDR, but using the process allowed me to take the image up a notch.'

'It is important to shoot raw files when you're working in areas that have man-made ambient light because the colour cast can look very unusual. By shooting raw files, I can adjust the settings in post-production and see what works best. Raw files are very flexible and are often a godsend when working with HDR because you need to ensure that the white balance in each of your bracketed shots is exactly the same.'

To see more of Steve's images, visit www.stevesharpphotography.com

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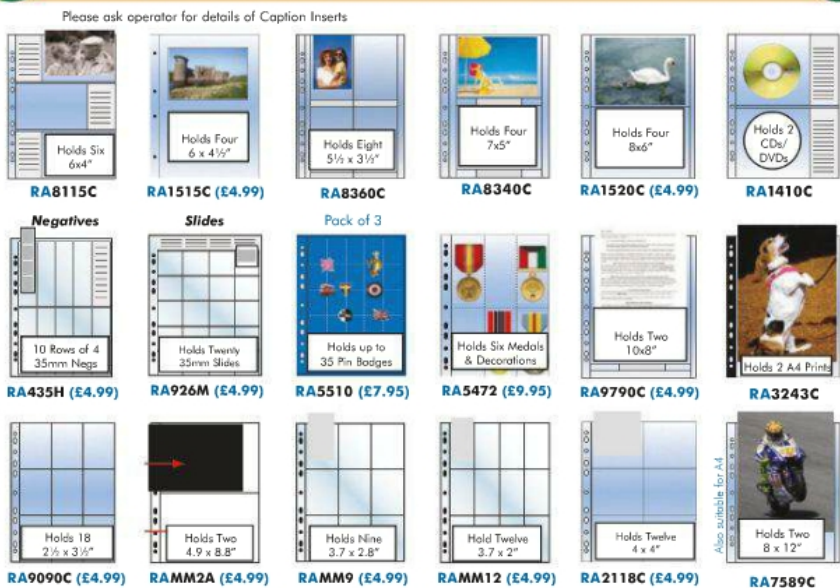


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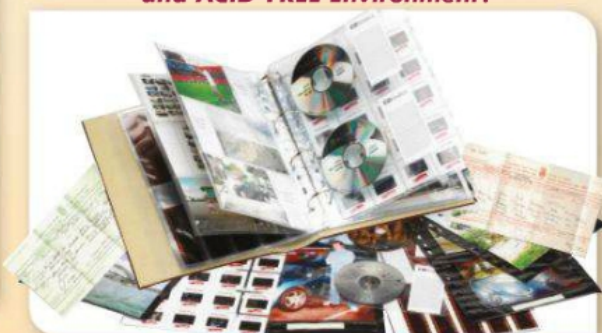
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We explain...

Chroma (colour) noise

40-41 Chroma noise is the term used to describe the random coloured pixels in an image. Colour noise increases as a camera's ISO sensitivity is increased. For more, see Professor Bob Newman's article on these pages.

Luminance noise

40-41 Luminance noise is akin to film grain. It is caused by light photons reaching the sensor at slightly different times, resulting in very slight differences between the exposure of individual photosites. For more information on luminance noise, see Professor Bob Newman's article on these pages.

Noise-reduction software

42-43 All raw-conversion software has the ability to reduce image noise. Colour noise is usually reduced by locating stray colour pixels and then reducing their saturation or altering the colour slightly to match a neighbouring pixel. Luminance noise reduction is quite destructive, because as the luminance of neighbouring pixels is matched, a smudged or blurred effect can be created. It is therefore often a case of less is more when it comes to applying luminance noise reduction. For more on using noise-reduction software, see Chris Gatum's article.

Software applications

44-45 Third-party software extends the capabilities of an existing program, such as Adobe Photoshop, Elements or Lightroom. Noise-reduction software programs are available that offer an alternative, and sometimes an improvement, on the proprietary reduction features. Here, Vincent Oliver rounds up six noise-reduction software packages.

How to increase exposure

46-47 One of the most effective ways of reducing noise is to increase the exposure of an image. On pages 40-41, Professor Bob Newman explains why this occurs, while here, Richard Sibley provides a technique you can use to reduce this noise.

Long-exposure noise reduction

49-51 The longer the sensor is in use, the greater the chance of background noise becoming prevalent. When taking images with a long exposure, cameras will often use long-exposure noise reduction to reduce the effects of this background noise. For more on how long-exposure noise reduction works, read Richard Sibley's article.

Controlling digital noise

It is the bane of many digital photographers' lives, but what exactly is image noise, how is it caused and what can be done to reduce it? In this special issue, we explain everything you need to know

ASK ANY photographer what improvements they would like made to their digital camera and I'm sure they would place image-noise reduction quite high on the list. Even though sensor technology has improved dramatically over the past few years, image noise is still an inevitable part of digital photography. It doesn't matter whether your camera is a compact, a bridge model or a full-frame DSLR, at some point your photographs will suffer from image noise.

However, regardless of the type of digital camera you own, there are ways that image noise can be reduced, whether it is through software, changing your exposure settings or simply by understanding exactly how your camera's sensor works.

Over the following 12 pages we look at the best noise-reduction software and practical techniques you can use when capturing or editing images, as well as providing explanations of what causes this phenomenon in the first place.

Professor
Newman
explains...

The origins of noise

What is noise? Why does noise occur in digital photographs?

What can we do to get rid of it? **Professor Bob Newman** has the answers...

NOISE is a major problem in low-light photography. While there is a degree to which noise can be a friend if the aim is an atmospheric look, most photographers want to get rid of it. Here, I will look at the forms of noise, why they occur and the strategies for dealing with them when shooting and during post-processing.

WHAT IS NOISE?

Noise is simply a random variation of a signal from an expected value. The term arises from the hiss heard on early radio systems. Where there should have been silence, the radio operators heard a hiss, which they called 'noise'. The term became commonly used in electronics to describe the random variations from the perfect signal, and thereafter became transferred along with the electronics when photography went digital. In film there was 'grain', which is actually a completely different phenomenon, although it has some perceptual similarities. It's worth pointing out here that 'noise' is not something separate from the signal, it is a *part* of it. Noise is simply an observed variation of the signal, which is why it can't simply be 'sliced off'. There is no way to differentiate between noise and the signal, at least without prior knowledge of what the scene is. In the next three sections, I'll look at the three main sources of noise.

ELECTRONIC NOISE

Electronic noise, often called 'read noise', is the result of the electronic circuitry in the camera adding noise to a signal passing through. It is caused by the randomised release of electrons, which increases as the circuitry gets warmer. Many people think this is the major source of noise in a camera, but in fact in modern cameras it is very small. It is also not dependent on the signal, as it remains at the same very low level whatever the brightness of the image. The result of this is that electronic noise is soon swamped by any brightness in the image. Therefore, it mainly inhabits the shadows (see figure 1).

With some cameras, the amount of electronic noise relative to the signal decreases as the ISO control is turned to a higher setting. This is non-intuitive to many photographers, who feel that electronic noise should increase as the 'volume' is turned up. However, doing this just makes the same noise louder along with the signal



Figure 1: Electronic noise is mainly apparent in the shadow areas

– it doesn't add new noise. The signal-to-noise ratio due to electronic noise doesn't reduce as the ISO increases, and, as said before, with some cameras (particularly Canon DSLRs) it actually improves.

PHOTON NOISE

The light that makes up an image is not a continuous phenomenon. It is delivered in individual packets or quanta, called photons. The process of building up an image from photons is akin to sprinkling chocolate powder on a cappuccino coffee. Add just a little chocolate, and you'll see a clear random pattern of dots. Add more, and the chocolate colour becomes more obvious and the random pattern not so pronounced. Add enough, and the froth will be covered with chocolate and will be a uniform brown, although close inspection will still reveal that the pattern is made of randomly organised dots.

The same is true of photons, as the less light (and therefore photons) we use to make an image, the more the randomness is apparent – in electronic terms, the lower the signal-to-noise ratio is. The statistics of noise tell us that the signal-to-noise ratio is given by the square root of the number of photons counted in the pixels of an image (not necessarily the captured pixels, as this applies also to the output pixels, and this measure is arguably more important, since it is the one that counts when we view

an image). This tells us that the signal-to-noise ratio is greater (less noisy) in the bright parts of an image. It should now be apparent that the shadows are subject to a double whammy, because not only do they suffer worst from electronic noise, but they also bear the brunt of photon noise. Figure 2 is taken using a small exposure (low ISO) and the gradation of noise from the highlights to the shadows is apparent.

PATTERN NOISE

Pattern noise is more properly called 'pixel response non-uniformity' (PRNU). It arises from the fact that the pixels in a sensor and the associated read electronics are not perfect. If they were, every one would be precisely the same, but in practice there are slight variations. Thus, rows and columns of pixels are likely to respond in slightly different ways, giving rise to a characteristic tartan pattern. PRNU is also more apparent in dark areas than in light ones, so the double whammy becomes a triple. Figure 3 shows typical pattern noise.

DEALING WITH NOISE

The first stage of dealing with noise is to have as little of it as possible in the original captured image. The factors under the photographer's control are the amount of light and the ISO setting. As discussed earlier, the greater the exposure (where exposure means the density of light x time



Figure 2: Photon noise depends on the amount of light, so it is graded between low noise in the highlights and high noise in the shadows

at the sensor), the lower the noise, so the goal is to have the biggest exposure, subject to the constraints of choosing a shutter speed to minimise motion blur and an f-number to get the desired depth of field.

Generally, you will get the biggest exposure by selecting a low ISO, but if you are using a manual mode, the exposure is actually independent of ISO and you can manipulate the relationship to reduce noise in two ways. One is to use the technique known as 'expose to the right' (see Richard Sibley's article on pages 46-47). Camera manufacturers usually build in a bit of extra light capacity in the sensor to cater for extended highlight headroom. If you know the exact extent of the highlights, that headroom can be used to gain more exposure. 'Expose to the right' means that the photographer examines the histogram resulting from a shot and increases the exposure until the highlights are as far as they can be 'to the right', meaning that all the available headroom has been used.

The second technique, if you have a camera with falling electronic noise as ISO is raised, is to use a similar technique with the ISO control. In this case, increase the ISO until the histogram is 'to the right', meaning the ISO is as high as it can be

without clipping highlights. Since this only improves the shadows, the first technique, maximising exposure, should take priority. It should be added at this point that once a photographer has strayed away from the nominal exposure setting for the ISO, he or she is committed to producing an image from a raw file and processing specifically to get the correct tonality, otherwise these images will appear 'overexposed'.

NOISE REDUCTION

Noise and detail go together. If an image is smoothed to reduce detail, the noise will also be smoothed. This is one reason why cameras with low pixel counts may look 'smoother' – because they capture less detail. Noise reduction attempts to distinguish between the variation due to noise and the variation due to detail, and smooth only the noise. When doing this it looks for correlations in the variation. There is no correlation in random noise, so this can distinguish the two. Various noise-reduction techniques are available, and it is worthwhile experimenting with these to find which one you like best as these things are subjective.

Another subjective factor is that most detail is detected by the eye in the luminance of the image, which means that the colour channels may be subjected to aggressive 'de-noising' without too much visible loss of detail. This can be achieved by converting the picture to an LAB representation (Luminance channel L and chrominance A and B) and applying de-noising to just the A and B channels, before converting back to RGB (some de-noising systems do this automatically).

Shadow noise can be dealt with simply by raising the black level. This leaves 'plugged' shadows, but they can be visually less objectionable than shadow noise. Pattern

noise is trickier. Noise reduction does not affect it because it is non-random. The best way to remove pattern noise is to take a sample flat, dark, grey frame, chosen to display pattern noise at about the same level as apparent in the image, and subtract that from the image, making sure alignment is precise. This is time consuming and error-prone, which is why many photographers choose cameras that are not subject to pattern noise in the first place.

The final tweak is to apply different de-noising techniques to different parts of an image. For example, if the sky is noisy, a mask can be made according to the blue colour, and de-noising applied only within the mask. Since the sky has no detail, that can be aggressive without affecting the parts of the image that do carry detail. **AP**

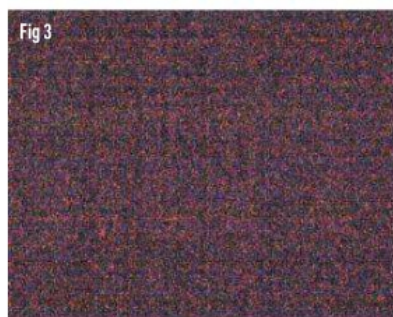


Figure 3: Pattern noise, or PRNU produces characteristic banding or 'tartan' patterns



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

Noise-reduction software

Rather than spending money on noise-reduction plug-ins and standalone apps, why not try your raw converter? **Chris Gatum** explains how

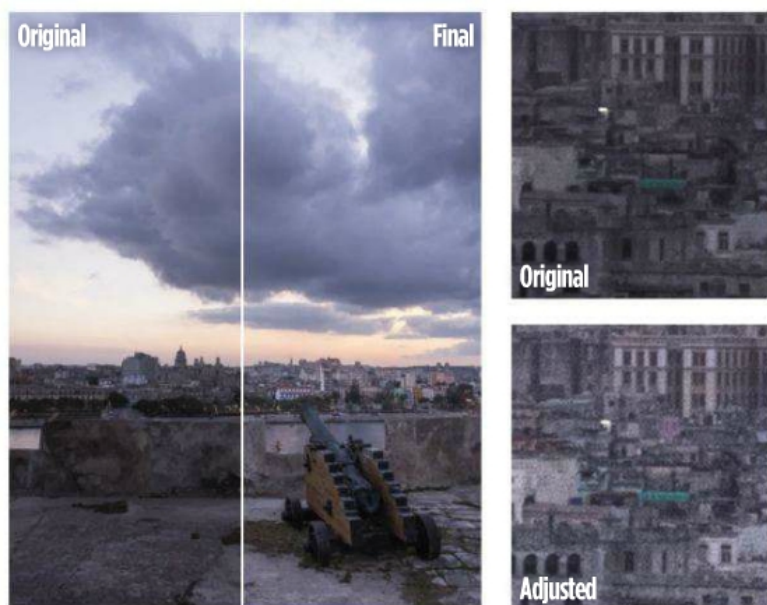
IN-CAMERA noise reduction is a standard feature on most cameras, but unless you want to print JPEG images from a card you're better off tackling noise using editing software. The reason for this is that software provides more control than editing in-camera. Your options don't start and end with your

editing software's built-in noise-reduction tools, though, as there are numerous noise-reduction plug-ins and standalone applications (see *Testbench* pages 44–45). The downside is that you have to pay anything from £30–£100 for the privilege. It therefore makes sense to try your editing

software first. While the implementation varies between programs, the approach is the same: tools are used to combat chroma (colour) noise and luminance (greyscale) noise. If you shoot raw files, the conversion stage is the best time to make your noise adjustments, and Adobe Camera Raw (ACR) is perhaps the place to start if you're using Photoshop or Photoshop Elements. The same tools also feature in Lightroom, with three sliders for dealing with luminance noise and two for reducing chroma noise.

LUMINANCE NOISE CONTROL

The Luminance slider is used to remove greyscale noise that makes an image look 'grainy'



A long exposure in low light has resulted in luminance noise, which has been made more apparent by the compensation needed to correct slight underexposure

The Luminance slider is ACR's master control for removing the underlying texture caused by greyscale luminance noise. This is the hardest type of noise to reduce, so the Luminance slider is the most destructive noise-reduction tool. Heavy use can quickly (and irretrievably) remove detail, so make sure you preview the image at 100% and scroll around to see what effect the noise reduction is having in various areas.

Once you increase the Luminance slider's value above 0, the Luminance Detail and Luminance Contrast sliders become active so you can fine-tune the noise adjustment. If you increase the Luminance Detail value, areas of fine detail

will be retained, albeit at the expense of less noise reduction being applied to these areas. Lower values apply the noise reduction more uniformly, which reduces more noise but can obliterate fine detail more quickly. Luminance Contrast affects the contrast of the noise: lower values result in a greater apparent reduction of noise, but also reduce overall contrast.

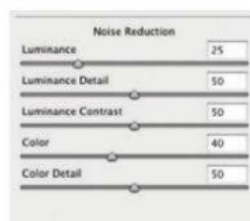
The effect of Luminance Detail and Luminance Contrast adjustments can be subtle, depending on your image, but as a rough guide, the finer the detail (and the more prevalent it is), the higher the value you need to set for both. For images with broad areas of similar tonality, lower values will prove more effective in reducing noise.



Adjusting the Luminance slider shows the destructive impact this control has. Set to 50, detail is already compromised, and at maximum (100) it is blurred beyond recognition



The effect of the Luminance Detail and Luminance Contrast sliders is less pronounced, as the details show



Setting the Luminance slider to 25 and the Luminance Detail and Luminance Contrast sliders to 50 strikes the right balance between noise reduction and detail retention for this 20-million-pixel image from a Sony Cyber-shot DSC-RX100

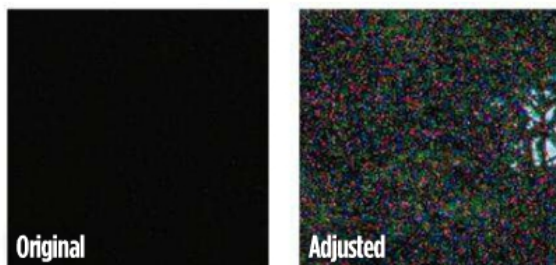
COLOUR NOISE CONTROL

The Color slider is used to alleviate chroma noise, which appears as coloured artefacts in an image



The principle behind using the Color slider is the same as that for the Luminance slider: the higher the value of the slider, the more aggressive the noise reduction will be. However, the effect of the Color slider is less destructive than the Luminance slider, and even very high values can be used without reducing image quality too much. Whereas heavy use of the Luminance slider will reduce detail, the Color slider will begin to desaturate the image, which can be more easily remedied.

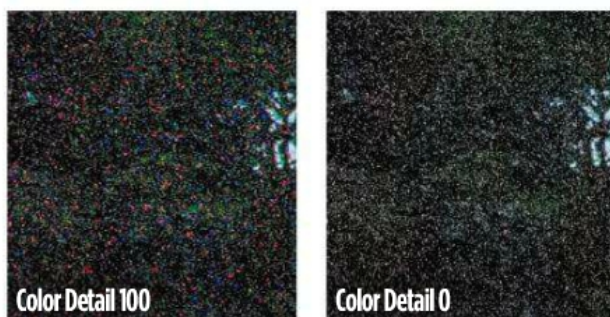
In addition to the main Color slider is the Color Detail control. This acts in much the same way as the Luminance Detail slider, with higher values reducing the effect of the Color slider in areas containing fine detail. In doing so, edge detail is preserved (as the noise reduction is reduced in these areas), while broad areas of roughly the same tonality receive the full chroma noise-reduction treatment. Conversely, a lower Color Detail setting means that the noise reduction affects all areas more equally, so image detail, as well as chroma noise, is suppressed.



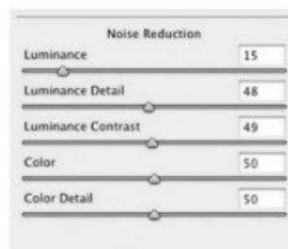
This image was exposed to retain detail in the sky and the shadows were then lightened heavily in ACR to bring back detail on the left. This has transformed the dark areas, as the chroma noise has been emphasised by the lightening process



Increasing the value of the Color slider has an immediate and obvious effect. At a setting of just 10, all traces of the chroma noise have gone so there's no need to go any higher. You can see that setting the Color slider to 50 or 100 has no further effect



The Color Detail slider does need adjusting, though. At a setting of 100, distinct red pixels remain in the dark areas at the left of the shot as the processing attempts to retain detail (and sharpness). These are removed when the slider is decreased to 0, and in this instance the result is not overly soft. In the end, both the Color and Color Detail sliders were set to 50, with additional noise reduction applied to reduce the remaining luminance noise



USING BOTH TOGETHER

Individually, Adobe Camera Raw's Luminance and Color controls can tackle one type of noise. With most images you will need to use both tools in tandem, though, with a view to balancing noise reduction with detail retention. A good way of achieving this is to tackle chroma noise first. This is because colour noise is the least appealing of the two – and the most distracting – so it is the one that will likely require the heaviest noise-reduction settings if you want to remove it completely.

Conversely, a small amount of luminance noise in an image can help preserve detail, and even give it a 'grainy' look. It's impossible to give hard and fast settings as cameras differ so much, but a general rule is the higher the resolution, the higher the settings you can use. Start by removing any chroma noise and then use the Luminance slider to reduce (rather than remove) the luminance noise. Trying to eradicate both is guaranteed to leave you with an overly smooth, plastic-looking result, so it's worth remembering that a little noise is sometimes better than none at all.

TIPS

- 1 The amount of noise reduction required will depend on the scene, the image size and ISO sensitivity
- 2 When you're setting noise reduction in ACR, zoom into the image so you are viewing it at 100% (actual pixels). At smaller preview sizes the effect may not be shown accurately
- 3 It is better to concentrate on removing chroma noise, but retain some luminance noise to avoid losing too much detail
- 4 Colour noise reduction can desaturate your images slightly, so be prepared to resaturate them if necessary
- 5 Noise reduction reduces sharpness, so is best combined with sharpening to compensate
- 6 If removing the chroma noise in an image proves too problematic, consider converting to black & white – it will alleviate coloured noise immediately
- 7 You can save adjustments you make in ACR to create a crude profile for your camera at different ISO settings. It may not provide you with the perfect noise reduction every time, but it will give you a starting point

SIX OF THE BEST

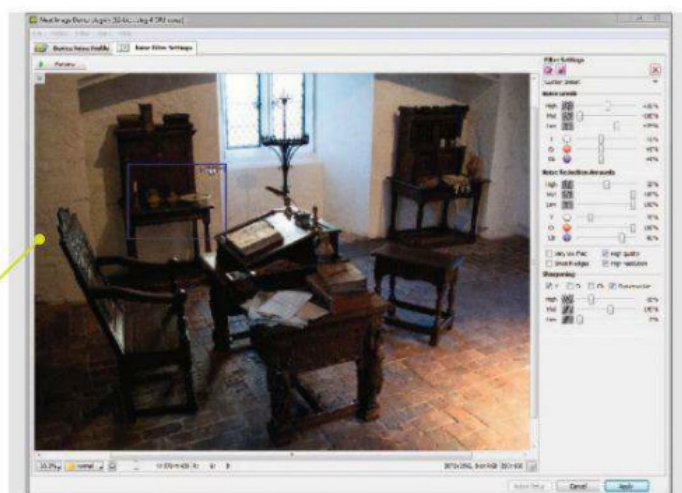
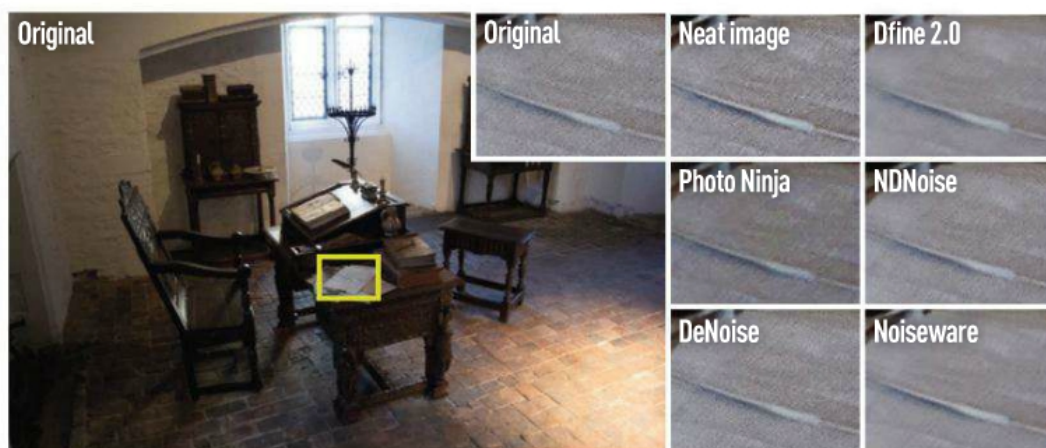
AP Testbench

Twice a month we test of six of the best **accessories** on the market. Here we look at noise-reduction software

Noise-reduction software applications

Digital noise is the equivalent of film grain, but unlike film grain it can be reduced or virtually eliminated by software.

Vincent Oliver takes a look at six noise-reduction software packages to see how well they perform



Neat image

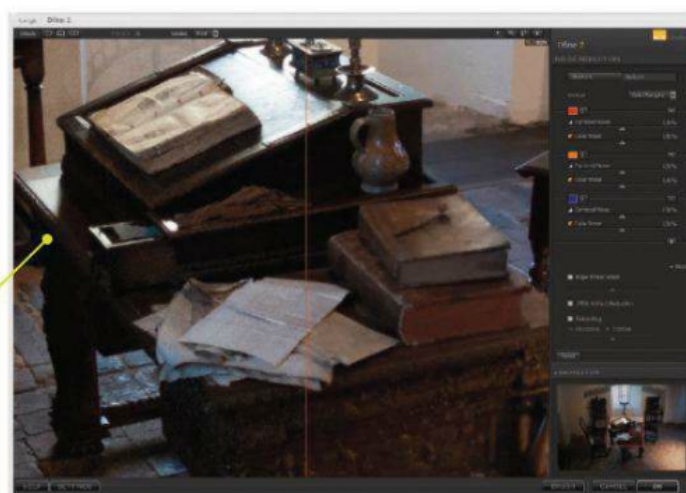
From \$39.90 (around £29)

www.neatimage.com

Neat image is available as both a standalone application or as a Photoshop plug-in. The interface is minimal in appearance, but clicking on the Auto profile will place a rectangle over an area containing noise. From here, click on the Noise Filter Settings tab to make all the necessary noise-level adjustments, noise-reduction amounts and

sharpening. Different values can be applied for high, mid and low frequencies for full control on all areas of the image.

This plug-in is very fast in use. Noise reductions can be previewed on the whole image or you can view the colour channels as separate windows. Settings can also be saved, making it faster to apply noise reduction to a number of images.



Nik Software Dfine 2.0

\$99.95 (around £66)

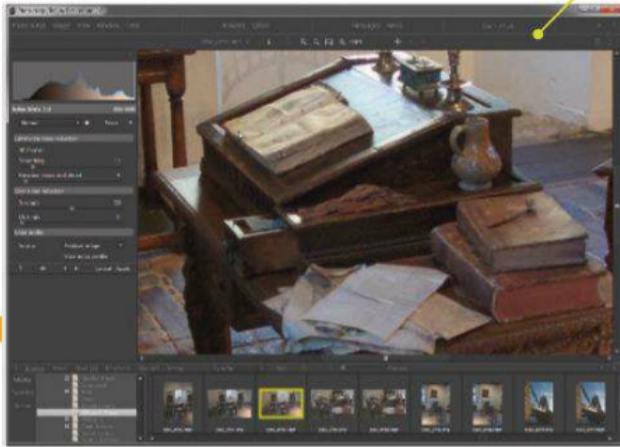
www.niksoftware.com/dfine/usa/entry.php

Dfine 2.0 is a Photoshop plug-in that automatically seeks areas containing noise and places a selection box over each. An automatic algorithm is applied to reduce the noise. You can override the Automatic setting and choose Manual for greater control.

From here you can apply control points on the image to selectively reduce noise in different parts or select a colour range to apply the noise reduction. By default, three colour areas can be defined, and more colour areas can be added by clicking on the '+' symbol.

Dfine produced excellent results on our test file, with the processed image placed as a new layer in Photoshop.





PictureCode Photo Ninja

\$154 (around £100)

www.picturecode.com/showcase/noise.php

Photo Ninja is a standalone application that offers full raw-file processing and Noise Ninja 3. The interface is well laid out, with a histogram in the top left along with the file's Exif details. Below this are the available raw-file adjustments. At the base is a browser, where you double click on an image to open it in the main window.

Noise Ninja offers tools that smooth out areas of an image, and remove residual noise and colour fringing. The noise-reduction options are basic, but they worked well on our test file. When used with the other adjustments and the browser, the Photo Ninja suite becomes an attractive option.



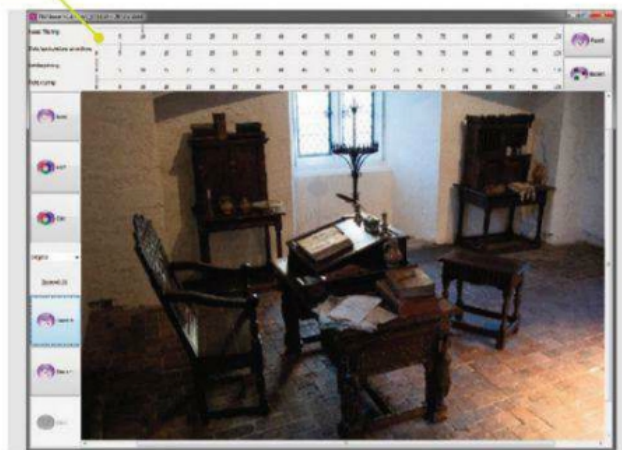
NDNoise

Freeware

ndnoise.free.fr

NDNoise is a standalone application with a good selection of controls, plus an Expert window. The Noise filtering, Dots/spots/edges smoothing and Retexturing sliders are in increments of 5-100. A fast preview rectangle is available so a portion of the picture can be seen with any adjustment applied. A dropdown list enables the Original or Filtered file to be viewed. However, there is no facility to save your settings and PNG is the only file format available for saving.

NDNoise may not have the same stylish interface as others on test here, but it does reduce most noise, albeit with some softening of the image.



Topaz Labs DeNoise

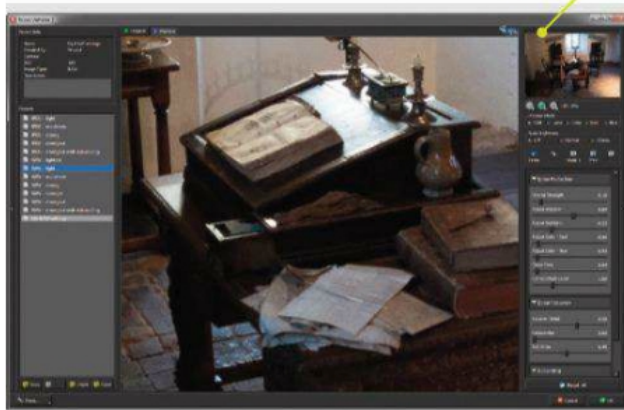
\$79.99 (around £53)

www.topazlabs.com/denoise

**BEST
IN TEST**

DeNoise has an easy-to-use interface. On the left are JPEG and raw-file settings plus the ability to add your own custom settings. The controls are on the right. These include noise reduction, detail recovery and debanding. A useful feature is the ability to preview the image as RGB, Luma, Colour and Red & Blue channels. The Auto Brightness settings will assist in previewing any adjustments.

The main window displays a section of the image, but there is no facility to view the entire image. The ease of use and quality of noise reduction are excellent.



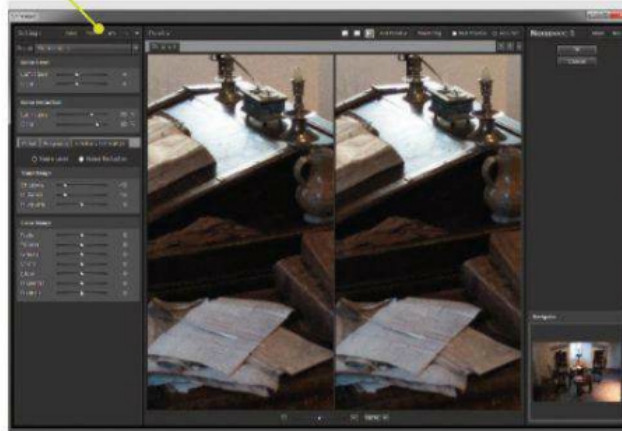
Imagenomic Noiseware

\$79.95 (around £69)

www.imagenomic.com/nw.aspx

Noiseware is a Photoshop plug-in with an excellent range of adjustments that include noise level, noise reduction, detail protection, frequency and tonal-colour range. There are several predefined presets that can be used and tweaked to suit the image being processed. All adjustments or settings made can be saved as a custom preset for use on other images.

The interface is easy to use, with the option to split the screen for a 'before' and 'after' view. There is also the option for multiple previews. Noiseware offers lots of control for noise reduction, although it is easy to produce a soft-looking image.



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX300

Find out how Samsung's latest NX-system camera, with its new 20.3-million-pixel, APS-C-sized CMOS sensor, performs.

AP 27 April

Nikon Coolpix A

We test Nikon's brand-new DX-format compact camera with 16.2-million-pixel APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens.

AP 4 May

Fujifilm X20

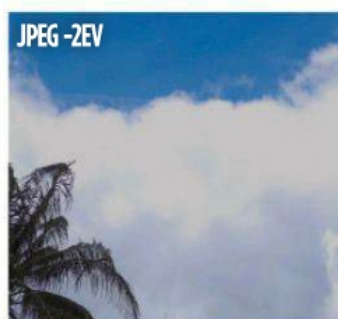
Retro charm and a new 12-million-pixel X-Trans sensor could make Fujifilm's X20 one of the best compact cameras of 2013.

AP 18 May

TESTBENCH: SIX OF THE BEST

We look at six of the best vintage medium-format TLR cameras in our two-page test.

AP 11 May



Shooting to the right

There is an easy technique to help you greatly reduce image noise, or even eliminate it – let more light into your images. **Richard Sibley** explains how

ONE OF the main causes of image noise is too little light reaching the photodiodes of an image sensor, as Professor Bob Newman has outlined on [pages 40–41](#). Therefore, the amount of noise in an image can be significantly reduced by increasing the light reaching the sensor.

To increase the light you can either lengthen the exposure time or open the lens aperture. At this point, it is important to remember that the ISO sensitivity has no bearing on the issue. Unlike film, where the chemical formulation can be changed to make it more or less sensitive to light, a digital sensor has a base sensitivity that never changes. All that happens when changing a camera's ISO sensitivity is that either the analogue or digital signal produced by the sensor is boosted – the

sensitivity of the sensor remains the same.

Raising the ISO sensitivity of a digital camera actually causes the sensor to receive less light, as the metering compensates for the increase by reducing the exposure required. When shooting film, this wouldn't matter as the sensitivity of the film would compensate, but with a digital sensor, boosting the signal also increases the underlying electronic noise caused by the sensor. This reduces the signal-to-noise ratio, which causes the noise to become more apparent. This is why it becomes more visible as the ISO setting increases.

SHOOTING TO THE RIGHT

You may have heard the expression 'shoot to the right'. In short, 'the right' refers to the right-hand side of a histogram. In other

While the JPEG image has blown-out highlights, as shown by the histogram, the raw image doesn't

words, you are increasing the exposure to brighten the image, grouping the tones at the right-hand side of the histogram. This means that the shadows and midtones are also brightened, and it is these areas that are prone to noise.

The trick is to increase the exposure as much as is possible without blowing out highlight detail, or at least making sure that minimal detail is lost. While a simple increase in exposure by around 0.7–2EV should be ample, it does, of course, depend on the scene. The best method of achieving this kind of exposure is to use the histogram display on the camera's rear screen, and increase the exposure so that the curve is to the right of the graph but not completely bunched up towards the end.

Even with the exposure pushed to the right in this way, it is still beneficial to capture a $\pm 0.3\text{EV}$ bracketed set of images. This is because most cameras will base the histogram on the JPEG image, or the JPEG preview image contained within a raw file,

rather than the raw file itself. It is therefore important to shoot in raw capture so you can squeeze the most detail from the scene. Also, select the largest bit depth possible for your raw images (Nikon cameras, for instance, often have the option of 14-bit raw files, as well as 12-bit). Basically, when you shoot raw images, you will usually have more leeway in the highlights than the histogram (and the camera's highlight clipping feature) may indicate. Therefore, if the histogram is on the verge of bunching up at the right-hand side, don't be scared of pushing it just a bit further.

EDITING THE IMAGES

With the exposure pushed as far to the right of the histogram as possible without clipping the highlights, the highlights and midtones will almost certainly be too bright and look overexposed. As this technique is designed for raw images, this is not a problem. The purpose is to brighten shadows to reduce noise, while making sure there is detail in the rest of the image that can be easily recovered with raw conversion software.

When editing the raw image, the first step is to reduce the exposure for the highlights. In Adobe Camera Raw, use the Highlights recovery slider to do this. Move the slider to the left to tone down the very brightest parts of the image, but not so much that the highlights become midtones. Similarly, the midtones may also need darkening slightly, which can be done by selecting the Tone Curve tab and then moving the Lights slider to the left.

As the brightness of the image has largely been reduced, the noise in the highlights and midtones should be far less noticeable, if visible at all. The shadows may still need to be lightened to bring out detail. However, as a brighter exposure has been used, less noise will be visible than if the image had been exposed with a default setting. Conversely, shadow areas may be quite bright, so they will need darkening. By darkening the shadows, any noise visible in these areas will also be hidden.

So the next time you are taking an image that might be susceptible to noise, make the exposure as bright as you possibly can without causing large blown-out areas of white. The increased exposure, and the darkening of the image post-capture, will help to keep noise to a minimum, for smoother, cleaner images. **AP**

Brightening the image with the camera's default metered exposure reveals noise in the shadow areas



0EV



Edit



200%

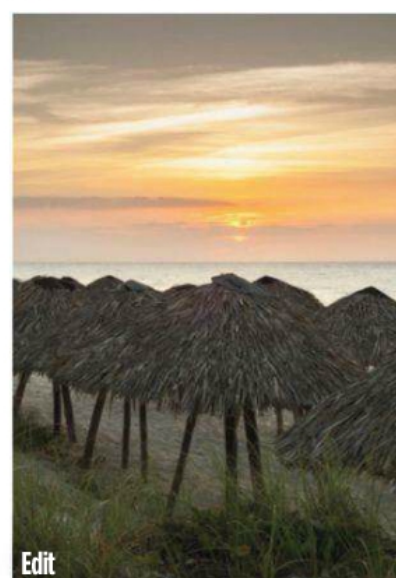


200%

Increasing the exposure just 1EV still retains detail in the highlights, but much less noise is revealed in the edited image



1EV



Edit



200%



200%

TIPS

- 1 Always capture raw images at the best bit depth available on your camera
- 2 The in-camera histogram is only a guide
- 3 An increase in exposure of just 1EV can make a significant difference to the amount of noise
- 4 Use your raw-conversion software's highlight recovery slider to pull back highlight detail

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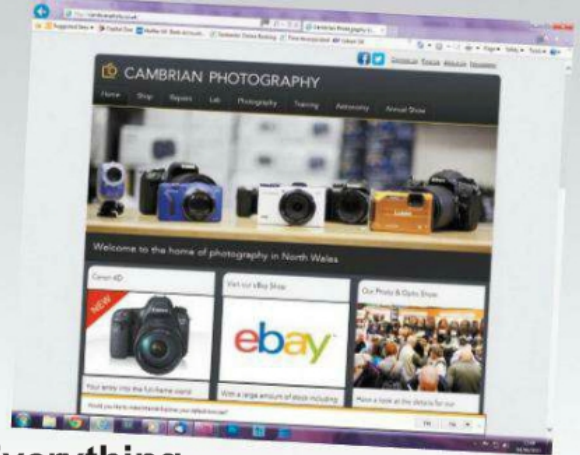


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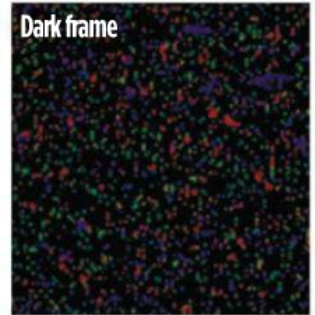
Web: www.cambrianphoto.co.uk



Original 30sec exposure



Dark frame



Final image after dark frame removal



In-camera noise reduction

Every manufacturer employs noise-reduction techniques in their digital cameras, but what exactly does each of them do and how can you get the best images straight out the camera? **Richard Sibley** explains

LOOK through the menu of a digital camera and a range of noise-reduction features can usually be found. However, many photographers ignore these and simply leave their camera's noise-reduction settings on default. While these are the manufacturers' recommended settings, it doesn't mean they are necessarily right for you and your photography. It's important to understand what each of these settings does and what your camera may be doing behind the scenes to produce an image with the least possible amount of noise.

LONG-EXPOSURE NOISE REDUCTION

When taking images that have long exposures, the camera's sensor is active for far longer than would usually be the case. Rather than a fraction of a second, the

sensor could be activated for 5secs, 10secs, 30secs or even minutes at a time. This increases the amount of background noise produced by the sensor. As long exposures are used in low light, the signal (created by the light) in the signal-to-noise ratio is low, so that, compared to the ideal image, there is more noise than signal.

To help reduce and remove the amount of image noise, cameras employ long-exposure noise reduction. When this setting is switched on, you will find that the camera takes the same amount of time as it took to make the original exposure to save the image before you can continue shooting. This is because the camera is taking a 'dark-frame' image. If, for example, you take an image with an exposure of 15secs, the camera will then take a dark-frame image, with the shutter completely closed, for a further 15secs. This

This image was taken with a 30sec exposure. With long-exposure noise reduction turned off, speckles of false colour are obvious (see image top right). A dark frame reveals the fixed pattern of the noise (middle right), which is then 'subtracted' from the initial exposure to create the final image (bottom right)

produces an image that is black, except for any long-exposure noise that may be produced by the sensor. The camera uses this dark frame to calculate the position of the noisy pixels, and it can then filter the image to remove any long-exposure noise. This is why longer exposures take longer for the noise reduction process to complete – it needs to be exactly the same exposure length to calculate the level of noise.

However, what many photographers don't realise is that long-exposure noise reduction is applied to both JPEGs and raw images, and the dark-frame data applied to raw images is not reversible in software. For most current cameras, this kind of noise reduction works well and it isn't very destructive, so it is worth leaving it turned on when taking long exposures. Quite how long an exposure needs to be for the noise reduction to activate will vary from camera to camera, but it tends to start at around 5secs. To find out when it kicks in on your camera, set the exposure to 1sec and keep increasing it until the time between taking your images is the same length as the exposure.

HIGH ISO NOISE REDUCTION

As we all know, shooting at high sensitivities increases the level of noise in the resulting images. This obviously isn't a very attractive look, particularly with colour noise, which appears very unnatural. All DSLRs, compact system cameras and some more advanced compact cameras have the facility to adjust the degree of high ISO noise reduction that they apply, although the strength of each setting and how it is applied can vary from manufacturer to manufacturer.

I prefer to leave high ISO noise reduction set to a reasonably low level. It still helps to reduce noise, but does not destroy the fine details that make up the image. The best way to check the effect of high ISO noise reduction is to set a camera to ISO 1600 or higher and photograph the same scene with all the different high ISO noise-reduction settings. When you look at the images, you will be able to spot the setting at which the reduction starts to have a destructive effect on image quality.



TESTING A CAMERA FOR NOISE

THERE is a simple test that allows you to see how your camera deals with noise at different ISO sensitivities. Place a body cap on your camera and set it to shoot raw images. With the exposure mode on manual, take a shot with the shutter speed set to 1/30sec and ISO to 100, then increase the sensitivity and decrease the shutter speed for each subsequent shot – for example,

take the second shot with the camera set to 1/60sec and ISO 200.

Once you have completed the ISO sequence, open the raw images and increase the exposure of all the images so that any noise is visible, and make sure that noise reduction is turned off. In the examples below, taken on a Panasonic Lumix DMC-LX3, Canon EOS 5D and Canon EOS-1D X, all the

raw images have had their exposure increased by 4EV for illustrative purposes so it is clear to see how much the signal-to-noise ratio is increased.

By looking at all the images at 100%, and with no light affecting any of them, it is possible to see what noise is caused by the camera's sensor, and at what ISO sensitivities noise becomes a real issue.

What is also interesting is how the cameras produce their different ISO settings. It is believed, for instance, that the intermediate ISO settings on some Canon cameras are created by digitally pushing or pulling the nearest 1EV exposure. Many photographers online claim that images from some of Canon's APS-C DSLRs look better at ISO 160 than images taken at ISO 125. It is all to do with the way the camera processes the analogue and digital signals from the sensor.

We have conducted our own test to see if this is accurate. To view the images and read the results, visit www.amateurphotographer.co.uk/canonsensornoise.



	ISO 100	ISO 400	ISO 1600	ISO 3200
EOS-1D X				
EOS 5D				
Lumix LX3				



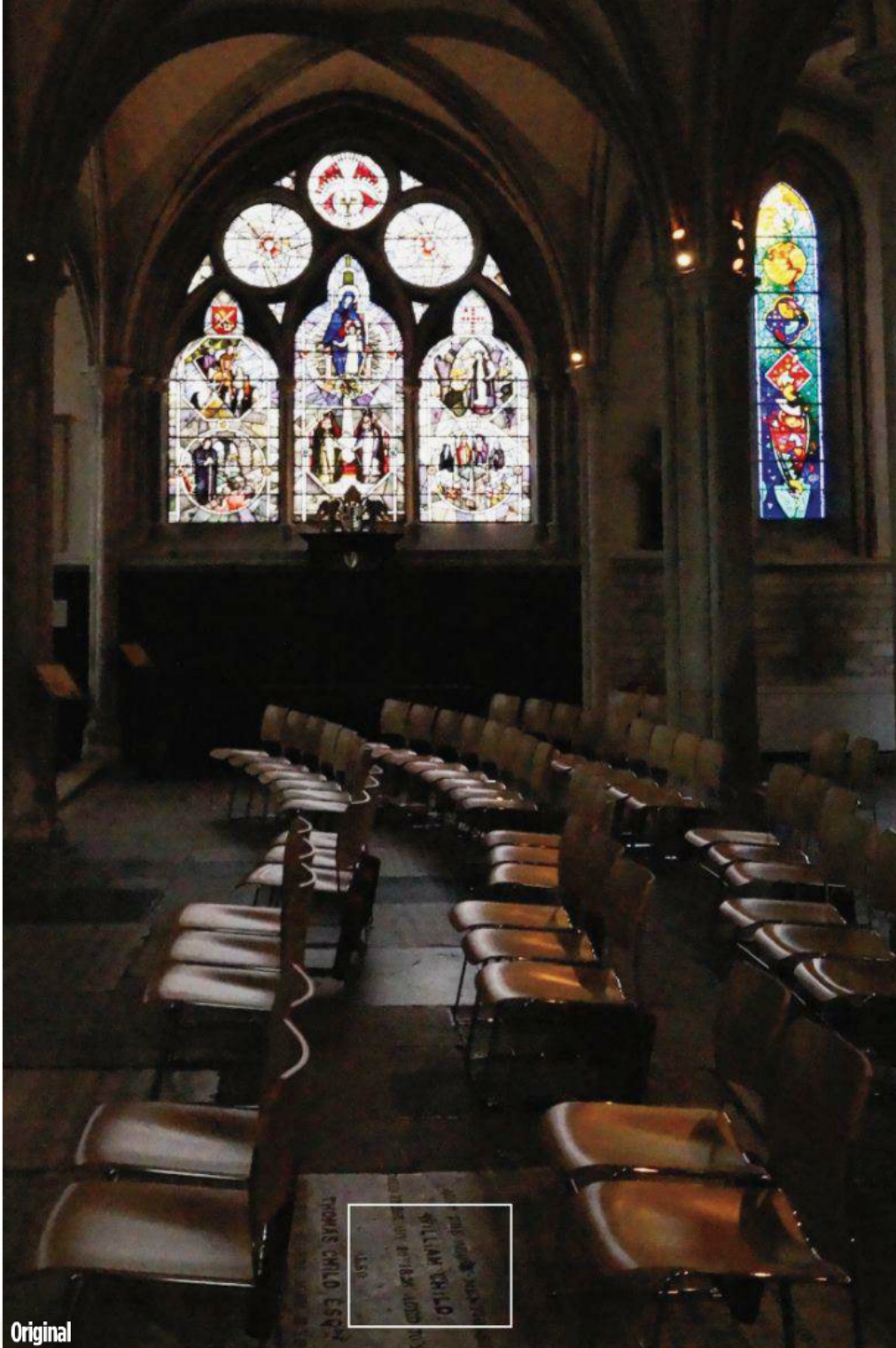
**Professor
Newman
explains...**

ISO AND NOISE

THE ISO Exposure Index dictates which metered exposure corresponds to a given output tone in an sRGB file. For example, an ISO setting of 100 implies that an exposure of 0.78 lux-seconds will produce an sRGB tone of 118% grey. What the ISO standard does not do is dictate how that correspondence will be achieved.

There are two stages in the camera's processing chain where changes in the ISO tone mapping is achieved. One is to change the amount of analogue amplification before digitisation, while the second is to do so after digitisation using digital multiplication. Most cameras adopt a mix of the two approaches. The advantage of changing the analogue amplification is that it relieves some of the strain on the analogue-to-digital converter (ADC). If weak signals are amplified before digitisation, the noise produced by the converter is smaller in relation to the signal. If the analogue-to-digital converter were good enough, there would be no need to change the analogue gain, but often they are not sufficiently good.

In these cases, optimising the analogue gain is essential in low light – the more analogue gain, the less the contribution of ADC noise. Many cameras, such as some Canon DSLRs with APS-C-sized sensors, are designed such that the gain can only be changed in whole stops, so intermediate values are achieved using digital multiplication. Others have more sophisticated designs that allow adjustment in smaller steps.



Original

OTHER IN-CAMERA NOISE REDUCTION

Some manufacturers employ intelligent noise reduction algorithms. These actually analyse the image and employ greater noise reduction in areas where there is less detail. For example, one area where luminance noise tends to be most visible is in the sky of a landscape photograph. However, as there is little fine detail in a sky, noise reduction can be heavily applied, while other areas like foliage will receive less reduction to retain the detail. This works in a similar way to the Luminance Noise detail slider in Adobe Camera Raw, essentially masking off certain areas so that they are less affected by the noise reduction. While many manufacturers do this, Sony promotes it heavily, calling it Adaptive Noise Technology.

Another mode introduced to recent Sony single-lens translucent cameras is Multi-Frame Noise Reduction. This work in a similar way to the stacking technique shown on page 53, but is produced in-camera. By taking six shots in quick succession, the camera then automatically aligns the images and produces a final result with the noise filtered out. The feature works as low as ISO 100, but is obviously designed to be used with high ISO settings.

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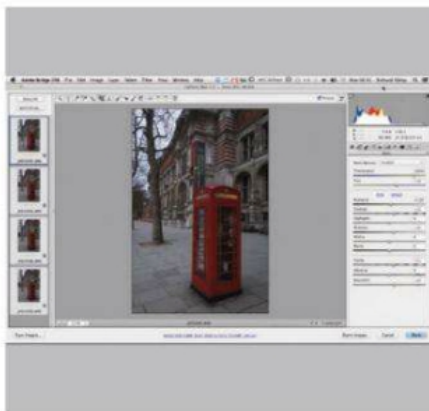
Stack images to reduce noise

Although shooting at a low sensitivity is the best way to create a noise-free image, there is a way of using a high ISO setting and then stacking the images to reduce noise. **Richard Sibley** explains how

WHEN shooting in low light, there is often no choice but to use a fast shutter speed and a high ISO. With this increase in sensitivity, noise will inevitably become an issue. There is, however, a way to reduce the noise that involves shooting the same scene in a quick burst. To perform this technique perfectly a tripod is required, but acceptable results can be achieved even when shooting handheld – provided a fast enough

shutter speed is used and the photographer can maintain a reasonably steady hold.

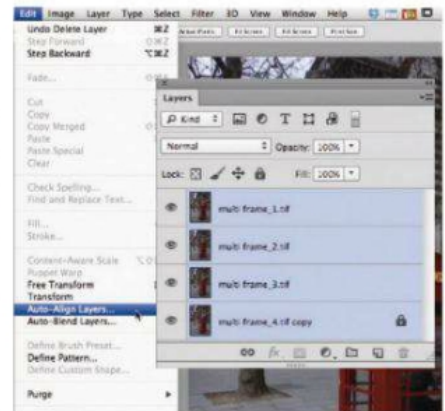
The first step is to set the camera to its fastest continuous shooting rate. Generally, a minimum of four images are required, so a camera with a 5–6fps shooting rate should be fine. It doesn't matter too much whether you shoot in raw or JPEG format, but raw has the obvious advantage of giving you more control over your images.



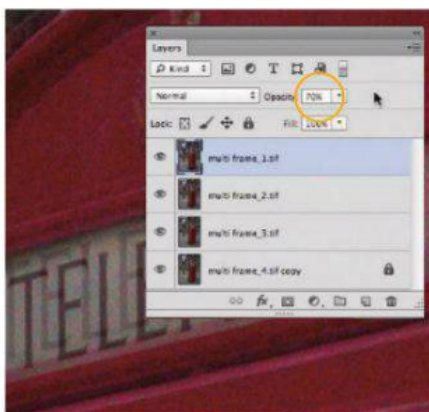
1 Open the images in Adobe Camera Raw and perform a basic edit to taste. Don't apply any noise reduction or sharpening at this stage. Apply the same correction to each of the raw files.



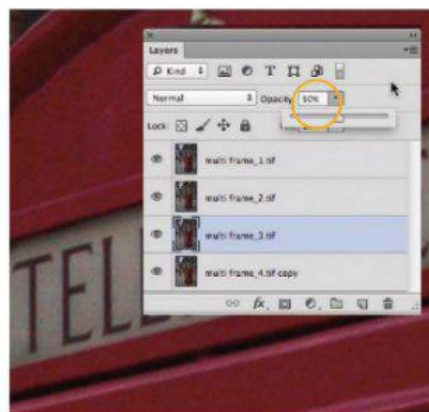
2 Once you have finished editing the images, they need to be loaded into Photoshop as different layers. If you are using Adobe Bridge, click on Tools>Photoshop>Load Images to Layers, which will make the task easier.



3 With the images loaded as layers, click Edit>Auto Align Layers. Photoshop will now automatically align each layer so that it matches.



4 If your editing software doesn't have this facility, you can do it manually. To do so, reduce the opacity of the top layer to around 70% and then move the layer below until it is aligned with the top layer. Switch off the layer once it is aligned and then align the layer below with the top layer. Repeat this until each of the layers is aligned with the 70% opacity top layer.



5 Now the opacity of the layers needs to be adjusted. Turn all the layers on and leave the opacity of the bottom layer set to 100%. Each layer above this should be set to an opacity based on the following equation: layer opacity % = $100 \times 1 / (\text{number of layers below} + 1)$. For example, the next layer up should have an opacity of $100 \times 1 / (1 + 1) = 50\%$, the layer above that $100 \times 1 / (2 + 1) = 33\%$, the layer above that $100 \times 1 / (3 + 1) = 25\%$, and so on.



6 The final image should have significantly less noise. Finish the image by selecting Layer>Merge Layers and then save the image as a TIFF file. The image can then be edited as normal.

AskAP

Let the AP team answer your photographic queries



LENS FIT

Q I plan to buy a Nikon D3200 and have an old camera lens, a Nikon 28-100mm f/3.5-5.6G. Will this lens fit the D3200?
Barrie Cox

A Your 28-100mm lens will fit a D3200, but you will have to focus manually. This is because the camera doesn't have a built-in AF motor, and instead relies on the lens having an AF motor. However, to keep manufacturing costs down, the 28-100mm G lens works on the same principle – it hasn't got an AF

motor of its own, and relies on the camera having one. So, as neither the camera nor the lens has an AF motor, you simply haven't got the option of focusing automatically. In all other respects, the lens will function and allow you to take pictures, though, so it's not a total loss.

Chris Gatum

CORRECTION

It appears that my maths went a little awry in my answer to Graham Arnold's *Software as a digital zoom* question (*Ask AP*, AP 23 March), as pointed out by Bob Maddison and Peter Hancock. Bob states: 'Chris Gatum said that if you effectively doubled the focal length by cropping, this would lose you 50% of the picture. Sorry Chris, you would lose 75% of the picture: you would lose 50% from both the length and height thus leaving you with only 25% of the original picture area,' while Peter adds, 'Surely, by effectively doubling the focal length in a computer, you will be halving the number of pixels horizontally and vertically? This means you end up with a quarter of the number of pixels used, which is a reduction of 75%, not 50%.'

This only serves to strengthen the point I was making: cropping an image to effectively increase the focal length and 'zoom in' will reduce image quality considerably. My initial answer to Graham suggested that doubling the focal length of an image taken with Fujifilm's 12.3-million-pixel X100 would result in a 6-million-pixel image, but as Bob and Peter have noted, this is not the case. The X100 produces images at a maximum size of 4288x2848 pixels, and halving each of these (to effectively double the focal length) results in an image measuring 2144x1424 pixels, or roughly 3 million pixels in total. My thanks to Bob and Peter for taking the time to point this out.

Chris Gatum

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

IPAD CONNECTION

Q I plan to spend some time in London, Paris and Rome this summer. I am not bringing a laptop, but I will bring my iPad. Is there a way for me to transfer photos that I take with my Canon EOS 7D to my iPad? I am concerned about just leaving my photos on the CompactFlash memory card. **Craig Holtz**

A I would start by taking a trip to your local Apple store (or going online). If you've got a 4th Generation iPad or iPad Mini, then the Lightning to USB Camera Adapter is possibly what you're after, while Apple's iPad Camera Connection Kit offers similar camera-to-iPad connectivity for earlier iPad iterations. Third-party alternatives are also available, and a search for 'iPad camera connection kit' on eBay threw up almost 1,500 results in total. **Chris Gatum**

IN SEARCH OF BATTERIES

Q Could you tell me where I can buy camera and camcorder batteries? I believe there was a company mentioned in AP a few years ago. **E Metson**

A I'm not sure what battery it is that you're after, but maybe the Small Battery Company can help? Its website (www.smallbatterycompany.org.uk) has a 'battery finder' feature that will enable you to find camcorder and digital camera

FROM THE AP FORUM

Camera insurance

Milamber asks Can someone suggest a good insurance company specialising in camera equipment for the amateur photographer that isn't hugely overpriced? The policy should ideally cover theft and accidental loss, and if possible accidental damage. So far, the insurance firms I've found have either been too expensive or had a substantial number of bad reviews. I

AP GLOSSARY

VIEWFINDER MAGNIFICATION

In Ask AP 13 April, we saw how viewfinder coverage was important in ensuring that we see as much of the scene that will be recorded by our sensor (or film) as possible, but that's only part of the viewfinder equation. As the name suggests, viewfinder magnification refers to how big the viewfinder image appears compared to how you would see it with your naked eye. Obviously, different focal lengths change the magnification of the image in the viewfinder, and different focus distances will change it as well, so the 'standard' is to give the viewfinder magnification with a 50mm lens set at infinity focus – the closest match to human vision.

A magnification of 1x would indicate a perfect correlation between the viewfinder and your eyes, but lower magnifications are the norm, with most viewfinders falling into the 0.7x–0.8x

magnification range (although some are higher). As a guide, a magnification of 0.75x indicates things will appear three-quarters the size they appear to the naked eye, 0.5x means they will be half-size, and so on. The greater the magnification, the better, and a higher viewfinder magnification is especially useful for macro photography when you want to focus manually.

The reason higher viewfinder coverages aren't commonplace is because coverage works directly against magnification – the greater the coverage, the lower the magnification is likely to be. This means that compromises have to be made at the design stage. For example, Canon's EOS 6D offers 97% coverage and 0.71x magnification, while the EOS 650D shows a smaller area of the scene (95%), at greater magnification (0.85x).

batteries for certain older models, and it can also help with batteries for older film cameras. If you're not online, you can call the London-based company on 0208 871 3730. **Chris Gatcum**

PRINT SEPARATION

Q My daughter was unfortunate enough to employ a cowboy electrician, and had all her photographs subjected to heat from the fire he caused. The negatives seem OK, but the prints are stuck together. Do you know a way of separating the prints? I'm trying to do it by soaking them in water. **Tom Carroll**

A My suggestion would be the same as yours: soak the prints in water in the hope they will come apart. If that doesn't work, then nothing obvious comes to mind and I would suspect that if the prints have been bonded together so vehemently, the damage is probably irreversible and peeling them apart is likely to ruin the emulsion on the paper. If that's the case, then getting the photographs reprinted is my best answer, assuming, of course, that you have the negatives. Can any AP readers offer an alternative solution?

Chris Gatcum

don't want to add my equipment to my home-insurance policy because it has a maximum limit of £200 per individual item. When I contacted the company to enquire about removing that limit I was informed that my monthly policy payments would triple!

Debbi replies Have you tried Aaduki (www.aaduki.com) for a quote, which specialises in insurance for photographers?

swanseadave replies That limit on your policy is unrealistically low. I guess you must have many items that would cost considerably more than £200 to replace. Would it be more cost effective in the long term to increase this limit?

Benchista replies Unless you're paying hardly anything, change your household policy!

Fuzzypiggy replies If they're only covering you for £200 on any single item, your monthly premium must be extremely low because £200 is barely enough to cover the cost of most modern mobile phones, let alone a well-specified pocket point-and-shoot camera. I'd certainly try MoneySupermarket (www.moneysupermarket.com) or similar to see what else is around that will give you better cover.

Always check what your insurer classes as 'a collection'. This is very important with camera kit bags. I currently have £2,000 cover on any single high-price item (phones, laptops, single camera), but even though none of the items in my camera bag breaks the £2,000 limit on its own, my insurer classes my bag as 'a collection'. This means it must be insured for the complete collection's replacement value, otherwise they won't pay out.

In next week's AP

On sale Tuesday 23 April



FREE SUPPLEMENT

We've 25 tips and techniques to help you create professional-quality images

SAMSUNG NX300

Tim Coleman tests the 20.3-million-pixel Samsung NX300, with new AF system and Wi-Fi connectivity



APOY ROUND 2 RESULTS

APOY 2013

In association with **Panasonic LUMIX G**
We reveal the top 30 winners in our **Life in Motion** round of **APOY 2013**

ON TEST

MAGNIFICENT SEVEN

We look at seven of the very latest 'tough' cameras and explain why you should have one



Improve your photography

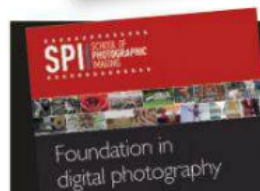


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Retina Reflex S

This Type 034 model is fitted with a 50mm f/2.8 Schneider Retina-Xenar lens. Unlike the later models III and IV, the shutter button is in the 'normal' position on the top-plate



HOW MUCH DO THEY COST?

A Retina Reflex S or Reflex III in good working order will cost £35-£60 on eBay, the scarcer Reflex IV £50-£70 and rather more from a classic camera dealer. Having one repaired will probably cost twice the cost of the camera. A Retina IIIS on eBay will cost £125-£200, depending on condition. The commoner lenses (35mm, 85mm and 135mm) are often available on eBay from about £30-£40. The scarcer 30mm f/2.8 Rodenstock Retina-Eurygon can fetch as much as £125, and the 200mm f/4.8 Retina Tele-Xenar £125-£175.

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Don't miss Photographica, the PCCGB's biggest camera fair, on Sunday, 19 May, at RHS Lindley Hall, Vincent Square, London SW1.

Kodak Retina Reflex S

Ivor Matanle looks at a 1950s SLR whose lenses fitted and coupled with a rangefinder camera

THE KODAK Retina Reflex S, announced during 1958 and first marketed in 1959, was the second of a series of Retina Reflex cameras that began in 1957. The original Retina Reflex had been equipped with the same 50mm f/2 Xenon lens as the folding Retina IIIC coupled-rangefinder camera, and could use the same replacement front elements as the IIIC to provide 35mm wideangle or 80mm long-focus capability. Yet the Retina Reflex S and its successors were something else entirely.

By 1958, Kodak was becoming aware that the popularity of coupled-rangefinder cameras was declining, as European 35mm SLRs such as the Praktica, Exakta, Praktina and Edixa reflexes became more versatile and affordable. It was also clear that Japanese SLR manufacturers had designs

Retina IIIS and Reflex III

A coupled-rangefinder Retina IIIS and a Retina Reflex III, each with 50mm f/2.8 Schneider Retina-Xenar, beside a 28mm f/4 Retina-Curtagon and a 135mm f/4 Retina Tele-Xenar, each of which can be used with either camera, or with a Reflex S or a Reflex IV

on the US and European markets. To sell well, new rangefinder cameras and SLRs had to be versatile and offer something that their competitors did not.

Kodak decided to have a foot in both camps. The company provided the market with a top-quality SLR and a top-quality rangefinder camera that used the same range of interchangeable lenses.

THE RANGEFINDER

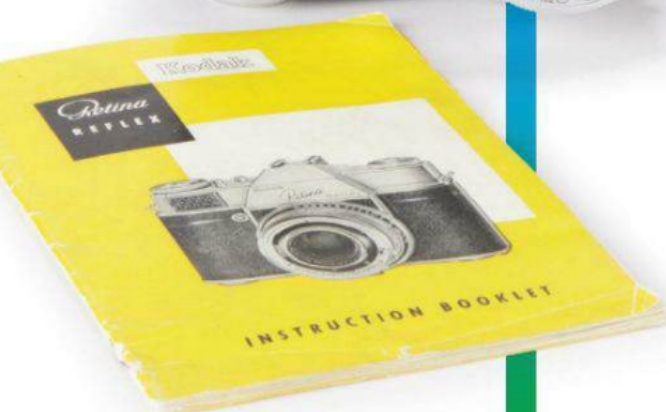
Thus, in 1958, the Retina IIIS rangefinder camera was born. This was the first non-folding camera (apart from the initial Retina Reflex) to bear the Retina name, and introduced true lens interchangeability to the Kodak range. The whole lens was interchanged with a neat





Retina Reflex of 1957

The original Type 025 model, with 50mm f/2.8 Schneider Retina-C, whose interchangeable front element, like that of a Retina IIc, IIIC, IIC or IIIC folding rangefinder camera, can be replaced with a 35mm f/4 Retina-Curtagion C, a 35mm f/5.6 Retina-Curtagion C or an 80mm f/4 Longar-Xenon. The original instruction book is beside the camera



Retina Reflex IV

With hotshoe and prism in the front of the pentaprism housing to display shutter speed and aperture data in the viewfinder. The lens is a 50mm f/2.8 Retina-Xenar



bayonet mount, not just the front elements of the lens as was the case with the Retina C series. The Synchro-Compur shutter was

positioned behind the lens, and this made it possible for a substantially greater range of lenses to be offered for the Retina IIIS and Retina Reflex S than for the earlier C-series cameras. Somewhat longer and bulkier than the folding IIIC, the rigid-bodied Retina IIIS was available with either Schneider or Rodenstock lenses and, because the whole lens was interchanged without residual elements remaining within the camera, either brand of lenses could be used on any IIIS. So you could (and still can) have an outfit of mixed Schneider and Rodenstock lenses.

In 1959, the Retina Reflex S appeared as the companion SLR to the IIIS. Not unlike the original Retina Reflex in appearance, the Reflex S had the same lens mount and exposure-setting system as the IIIS and was therefore compatible with it. The same S lenses supplied for the IIIS could also be fitted to the Reflex S.

However, be warned that the 200mm f/4.8 Retina-Tele-Xenar, launched in 1962 for the Retina Reflex series, is incompatible with the IIIS. Fitting it to a IIIS can cause expensive damage. Note also that Schneider lenses of the S series with numbers above 8,000,000 do not have the rangefinder coupling cam necessary to operate the rangefinder coupling cam of the IIIS.

Four alternative 50mm lenses were offered for the IIIS and Retina Reflex S, with the 50mm f/2.8 Schneider Retina-Xenar being the most common. The 50mm f/1.9 Retina-Xenon was the upmarket Schneider option. The Rodenstock alternatives were a

1957

Original Retina Reflex appears

1958

Retina IIIS launched using S-series lenses

1959

Retina Reflex S appears using S-series lenses

1960

Retina Reflex S replaced by Retina Reflex III

1960

Retina IIIS production ends. Production of Retina C cameras and lenses ends

1962

200mm f/4.8 Retina Tele-Xenar launched

1964

Retina Reflex IV replaces Reflex III

1967

Retina Reflex production ends

50mm f/2.8 Retina-Ysarex or a 50mm f/1.9 Retina-Heligon. All were high-quality lenses delivering typically '50s performance, with excellent resolution and what would now be regarded as medium contrast.

The Schneider range of S lenses, which is the more common in Britain, included 28mm f/4 and 35mm f/2.8 Retina-Curtagion wideangles plus an 85mm f/4 Retina-Tele-Arton and a 135mm f/4 Retina-Tele-Xenar. The Rodenstock series offered a 28mm f/4 Retina-Eurygon, a 30mm f/2.8 Retina-Eurygon, a 35mm f/4 Retina-Eurygon, a 50mm f/2.8 Retina-Ysarex, an 85mm f/4 Retina-Rotelar and a 135mm f/4 Retina-Rotelar. All these lenses can be used on any Retina Reflex S or either of the subsequent Retina Reflex models.

SETTING THE EXPOSURE

Both the Retina IIIS and the Retina Reflex S had a coupled selenium exposure meter mounted in the camera top-plate. A meter needle in a window in the top-plate moves in response to the light level and a pointer is moved to match the needle by revolving a knurled wheel below the lens mount. Turning the wheel moves the shutter-speed ring relative to the aperture scale, thereby altering the exposure to match the light level.

The aperture scale is part of the camera, not the lens, and a coupling transfers the aperture setting to the lens diaphragm. The same exposure-setting mechanism therefore serves for all the lenses. The focusing screen of the Retina Reflex S was quite advanced for its time in that the whole



Retina Reflex III

This Type 041 model is fitted with the 50mm f/1.9 Retina-Xenon. Note the shutter release on the front of the camera. This model initially had the 'small' exposure meter honeycomb of the Reflex S, but from 1962 had a different 'large' Gossen meter

Reflex S

This view of the base shows the wind lever, the knurled exposure-setting knob and (right) the catch that opens the camera back

**Reflex S**

The top plate shows the ASA and DIN film-speed settings for the meter next to the meter window, the exposure counter and its release knob next to the shutter release, and the film-type reminder dial in the rewind knob. The knob in the rear of the top-plate moves the exposure counter on

**WATCH OUT FOR****Unreliability**

Retina Reflex-series cameras tend to be unreliable in old age and repairs can be costly. The Retina Reflex mechanism is complex, with a lot of linkages, a lot of gears and a lot to wear.

The Retina IIIS is less prone to problems because it is less complex, but I am told that even a IIIS is far from easy to repair. Both the Retina IIIS and the Retina Reflexes are best bought from a good specialist dealer.

**Retina Reflex S**

With 50mm f/2.8 Retina-Xenar, the Kodak lens hood for 35mm and 50mm lenses (on its yellow box), three close-up lenses, one (the white metal rimmed lens) a genuine Kodak lens, plus black 1D and 2D non-Kodak 29.5mm lenses and a 135mm f/4 Retina Tele-Xenar

**WATCH OUT FOR****Locking up**

As with all post-war Retinas, the camera locks up and becomes apparently jammed when the exposure counter (which counts downwards) reaches 1. If you pick up a camera and it seems to be jammed, check first whether the exposure counter is pointing to 1. If it is, actuate the knob behind the top-plate and move the counter on a bit. More often than not, the camera miraculously becomes unjammed.

YOU MAY ALSO LIKE

A Voigtlander Bessamatic with either a 50mm f/2.8 Color Skopar-X or the scarce 50mm f/2 Septon

screen provided a focusing image. It also had a split-image rangefinder in a circle in the centre of the screen.

THE 1960 WATERSHED

By 1960, Kodak must have realised that the Japanese SLR revolution was about to overtake the rangefinder camera market worldwide, as this year saw the end of production of Retina folding cameras, the end of the two-year manufacturing period of the Retina IIIS and the end of manufacture of the C-series lenses.

At the top end of the Kodak price range, marketing emphasis switched to the Retina Reflex S and its lenses and accessories. Yet the Retina Reflex S itself was phased out at the end of 1960 to make way for the Retina Reflex III, with its shutter release on the front of the camera, the meter needle visible in the viewfinder and the exposure counter in the baseplate. In 1964, that in turn was replaced by the Retina Reflex IV, with a prism in the front of the prism housing to display the shutter speed and aperture rings in the

viewfinder plus a hotshoe for flash.

In 1966, Retina Reflex production ended, although some subtly different Retina Reflex IV cameras were assembled from spare parts in 1977 at Kodak in Germany for presentation to Kodak executives. For identification details, see www.mwclassic.com/articles/rare_retina/rare_retina.htm.

EQUIVALENT RANGEFINDER

As far as I am aware, no other manufacturer made a leaf-shutter SLR whose lenses were both fully interchangeable (as distinct from front-group interchangeable) and fitted the same manufacturer's coupled rangefinder camera. The only near equivalent is the Zeiss Ikon Contaflex Alpha or Beta SLR, with 45mm f/2.8 front-element interchangeable Pantar, and the Zeiss Ikon Contina III, a non-rangefinder camera with built-in meter and the same 45mm f/2.8 Pantar.

The Voigtlander Bessamatic SLR had a similar specification to the Retina Reflex S, as did the Zeiss Ikon Contaflex Super B, but in neither case was there a

compatible rangefinder camera, and only the Bessamatic had a full range of truly interchangeable lenses.

ACCESSORIES

Kodak produced a substantial range of accessories for the Retina Reflex models, and the lens accessories (filters, close-up lenses, lens hoods) can also be used with the Retina IIIS. A full range of filters and close-up lenses was available for each of the filter sizes of the various lenses.

The Retina Reflex S instruction book listed a right-angle finder that fitted over the eyepiece, a compact 'table stand' for document copying or detailed close-up work, a full-scale copying stand with lights and a microscope adapter. There was also a 'long-nose' case for a Retina Reflex fitted with a 135mm lens. **AP**

Thanks to Vic Rumak, Don Baldwin and John Kirkham of the PCCGB for research and help with photography

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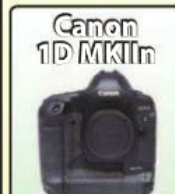
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HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ £1,295.00
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HASSELBLAD 50mm 14 CF DIAGONAL + HOOD	MINT-BOXED £699.00
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915, 925, 935
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Chameleon Inks
T0341/8, each	£14.99 17ml	Check Website.	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0342/3/4, each	£17.99 17ml	Check Website.	Parasol Inks
T0345/6/7, each	£17.99 17ml	Check Website.	R200, R220, R300, R320, R340
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	Seahorse Inks
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	Photo R800, R1800
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	Frog Inks
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Lilly Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D789/120, B40W, BX300
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Owl Inks
T0591/2/3, each	£11.99 13ml	Check Website.	Photo P50, PX650/660/700W/710W/720W, PX730W/800FW/810FW/830FW/830FW/830FW
T0594/5/6, each	£11.99 13ml	Check Website.	R265/285/360, RX560/585/685
T0597/8/9, each	£11.99 13ml	Check Website.	Photo R1900
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Flamingo Inks
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R2880
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Husky Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S22, SX125/130, SX420W/425W/445W, BX305F
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Fox Inks
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	SX420W/425W/445W/525W/620FW/630FW, BX305F/320FW/525W/630FW/625FW/630FW, BX635FW/BX925FW/BX935FW, B42WD
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo R3000 Turtle Inks
T0791/2/3, each	£11.99 10ml	Check Website.	Photo R2000 Kingfisher Inks
T0794/5/6, each	£11.99 10ml	Check Website.	Photo RX700 Penguin Inks
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo Pro 3880, 3890
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Expression Home XP30, XP102, XP202, XP205
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	XP302, XP305, XP402, XP405
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Daisy Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	Expression Home XP30, XP102, XP202, XP205
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	XP302, XP305, XP402, XP405
T0877/8/9, each	£8.99 11.4ml	Check Website.	High Capacity Daisy Inks
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Expression Photo XP750, XP850
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Elephant Inks
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	Expression Photo XP750, XP850
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	Expression Premium XP600, XP605, XP700, XP800
T1281 Black	£6.99 5.9ml	£4.99 13ml	Polar Bear Inks
T1282/3/4, each	£6.99 3.5ml	£3.99 13ml	Expression Premium XP600, XP605, XP700, XP800
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	High Capacity Polar Bear Inks
T1291 Black	£9.99 11.2ml	£5.49 13ml	
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T1591-9, each	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		
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No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
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No.18XL Black	£14.99 11.5ml	£4.99 13ml	
No.18XL C/M/Y, each	£10.99 6.6ml	£3.99 13ml	
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No.24 B/L/C/M, each	£7.99 5.1ml		
No.24 C/M/Y, each	£7.99 4.6ml		
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No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£18.99
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LC980 / 1100 C/M/Y	£2.99
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8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£271.30	£67.99
32GB 120MB/s	£384.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£371.30	£109.99
32GB 150MB/s	£669.56	£199.99

SDHC Class 10: 400X

8GB 60MB/s	£139.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£246.54	£39.99

SDHC Class 10: 600X

16GB 90MB/s	£186.73	£37.99
32GB 90MB/s	£329.79	£69.99

DELKIN DEVICES

Compact Flash

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 2450mAh Duracell	£6.99	
AA 2450mAh GP	£9.99	
AA 2850mAh Enamann	£13.99	
AA 2900mAh Delkin	£44.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AAA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Enzymer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Sanyo. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
NB-10L for Canon £12.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £19.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL33A for Nikon £9.99
EN-EL3E for Nikon £14.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £19.99
EN-EL15 for Nikon £24.99
EN-EL19 for Nikon £12.99
EN-EL20 for Nikon £14.99
LI10B/12B for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGA-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
DMW-BCG10 for Panasonic £19.99
DMW-BCJ13 for Panasonic £19.99
DMW-BCK7 for Panasonic £19.99
DMW-BLB13 for Panasonic £19.99
DMW-BLE9 for Panasonic £14.99
DMW-BMB9 for Panasonic £24.99
D-LI50 for Pentax £12.99
D-LI90 for Pentax £12.99
D-LI109 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony lenses. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 5D MkIII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £99.99
For Canon 60D: £99.99
For Canon 450/500D: £99.99
For Canon 550D: £99.99
For Canon 60D/650D: £99.99
For Canon 1000D: £69.99
For Nikon D80/D90: £59.99
For Nikon D800/D800E: £99.99
For Nikon D7000: £99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Includes cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing depth in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
55mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS



We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245



We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288



Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169



Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20



Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashgun. 2 per pack. Standard Flash £6 E690 Small £37 E702 Large £52	Protect your camera against the elements! 70-200 £109 70-200 Flash £114 300-600 £118	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS



The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99



The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-Its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 SlingSupport (2) £9.99 Sling Adapter £10.99

TRIPODS



Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminum 3-section legs, aluminum canopy, Q90 horizontal tilting central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminum 3-section legs, aluminum canopy, Q90 horizontal tilting central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £119.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £209.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.99	Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 10.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminum 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminum 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminum 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 8.0kg £49.99	with RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	with RC2 quick release Weight: 1.22kg Load: 5.0kg £142.99



Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminum 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	Aluminum 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99

PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99



GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mounting for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TBO £179 A1692TBO £189

Flat Traveller 2
A1182TBO £204 A1192TBO £209

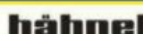


A284 Tripod
Aluminum 4-section Weight: 1.7kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm

BH02 Ball Head	BH05 Ball Head
Weight: 0.22kg Load: 12.0kg £22.99	Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £37.99



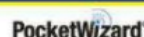
Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH10 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite
Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99

Triad 60 Lite
Including 3-way fluid damped pan tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

BH30 Ball Head	BH40 Ball Head
Weight: 0.4kg Load: 8.0kg £19.99	Weight: 0.6kg Load: 10.0kg £29.99

TRIGGERS & METERS



The NEW Plus III
Single Unit £119 Double Unit £229 Triple Unit £339

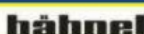
Mini & Flex
The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159



L208 TwinMaster
Analog, incident and reflected, ambient light only. £85

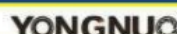
L308S FlashMate
Digital, incident and reflected, ambient and flash light. £139

L478D LiteMaster Pro	L478DR LiteMaster Pro
£349	£399



Hahnel Combi TF
Combed wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99

NEW GigaAT MkII	NEW Tuff TTL
£65	£99



Yongnuo CTR-301P	Yongnuo RF-602	Yongnuo RF-603
Extra Receivers £27.99 Extra Receivers £18.99 Extra Receivers £19.99 Yongnuo YN-600II and YN-560II flashguns also in stock!		

FLASH GUNS



Free batteries with every Nissin Flashgun
Nissin Di866 MkII The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus



Free batteries with every Metz Flashgun
24 AF-1 £49.99 36 AF-5 £69.99 44 AF-1 £129.99 52 AF-1 £189.99 Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

TTL Flash Cord Coiled	TTL Flash Cord Straight
£24.99	£29.99

FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused base bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range. Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

Inverted Dome Pro Flash Diffuser Set
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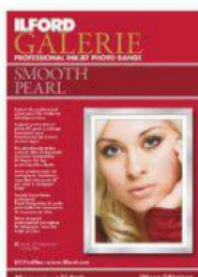


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60mm f2 Di macro NAF	£299
90mm f2.8 Di macro	£369
Kenko auto extension tube set	£149
Kenko Pro 300 1.4x DG	£199
Kenko Pro 300 2x DG	£199

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65 F5.6 kit see web	80-200 F4.5/5.6 II.	E4	GH1720QR.	E149	120 Back
chneider Sup Ang 90 F8.	100-400 F4.5/5.6 L.	E999	GH1780FOR.	E129	Winder
	300 F2.8 IS U L.	E2999	GH1780QR.	E149	MAMIYA TLR 6x5 USED
Toyco 6x7 RFL.	300 F4 IS U L.	E799	GH2750.	E139	C330 S B/O + WLF.
Toyco 6x7 roll slider	300 F4.5 IS U L.	E299	GH253 E.	E179	C330 S B/O + WLF.
Fidelity double dark sl ea15	400 F5.6 L U.	E899	GH2780QR.	E199	E220F.
BRONICA ETRS 645 USED	500 F4 IS U L.	E4999	GH2781T.	E99	C220 + 80 F2.8 S late.
ETRS body	1.4x conv MKII.	E379	GH2781TQR.	E99	55 F4.5 late.
40 F4 PE.	2x ext MKII M.	E249	GH3780QR.	E199	180 F4.5.
50 F2.8 PE.	2x ext MKII.	E199	GH3780QR.	E199	Prism early
50 F4.5 PE.	100 F4 PE.	E229	TRIP OD LEGS	E179	MAMIYA 7 RF 6x7 USED
50 F4.5 PE macro.	Teletup 2x DG conv.	E189	GT0531.	E199	71 body box
135 F4 PE.	NCE2 charger.	E99	GT1840C.	E199	50 F4.5 L + VF.
150 F3.5 E.	BP-200 grip.	E20	GT2341F.	E199	65 F4 box
150 F3.5 PE M-Box.	BP-30 grip.	E20	GT2531.	E199	150 F4.5 M.
200 F4 PE.	8 C wireless kit.	E119	GT2531 E.	E339	210 F4.5 L box M.
200 F8 EL.	100 F4 wireless kit.	E29	GT2532R.	E199	Polarising filter
2x extender E.	300 F4.5 PE.	E119	GT2540F1.	EPOA	Panoramic kit
E14 ext tube.	SIGMA CAF USED	E139	GT2540T.	E799	MAMIYA RB 6x7 USED
120 RFL.	15-30 F3.5/5.4 EX DG.	E199	GT2540F.	E399	Pro Sd + 90 F3.5 KL
Polaroid Back.	18-125 F3.8/5.6 DG OS.	E199	GT2540FL.	E429	Pro 120 RFH
Polaroid prism	18-125 F2.8/5.6 DG.	E199	GT2540FL.	E429	Pro 120 RFH
AELI Prism	20-70 F2.8 EX DG.	E349	GT2541EX.	E339	+ RFL + WLF.
AELI Prism	28-70 F2.8 EX DG box.	E219	GT2542S.	E379	Pro S body.
WLF.	70-200 F2.8 EX DG OS.	E699	GT320BS.	E199	Pro S body scruffy
Plain Prism E.	70-300 F4.5/6 DG mac.	E699	GT3330.	E249	Prism early
angle viewfinder E.	105 F2.8 EX DG.	E319	GT4552TS.	E479	WLF.
Wyo Sup EII.	100 F4.5/5.6 EX DG HSM.	E219	GT4552TS.	E479	WLF.
Winder.	120-400 F4.5/6 DG OS box.	E599	HASSELBLAD XPAN USED	E199	120 645V back
M bracket.	135-400 F4.5/5.6.	E299	XPan II + 45 F4 box.	E1499	120/220 6x8 motor
Speed Grip E.	150 F2.8 EX DG box.	E429	XPan II + 45 F4.	E799	Pro S Polaroid back
TRIP adapter E.	150-500 F5.6/3 OS box.	E399	30 F5.6 M box.	E1799	Pro SD 4 C.
300 F4.5 PE.	170-500 F5.6/3.	E399	HASSELBLAD 6x6 USED	E199	50 F4.5 CL M.
BRONICA 6x6 USED	500 F4 PE.	E2699	SWCM + VF.	E1199	180 F4.5 C.
40 F4 PS.	OTHER CAF USED	E199	903SWC + viewfinder.	E1899	250 F4.5 KL M-box
50 F3.5 PS.	TAM 17-50 F2.8 XR DI.	E249	203FE chrome body.	E999	45mm tube SD.
50 F3.5 S.	TAM 18-250 F3.5/6.3.	E199	503CX1 chrome body.	E499	Ext tube 2.
65 F4 PS Boxed	TAM 18-270 FC DI PZDZ.	E299	500CM + 100CF F2.8	E199	MINOLTA RZ 6x7 USED
110 F4.5 macro.	TAM 19-35 F3.5/5.4.	E5	500CM + 100CF F2.8	E199	RZ67 Pro
110 F4.5 macro.	TAM 24-135 F5.5/5.6 box.	E169	500CM + 100CF F2.8	E199	RZ67 Pro + RFL
150 F3.5 S.	TAM 28-300 F3.5/5.6 VC.	E299	500CM + 100CF F2.8	E199	RZ67 Pro II + 90 + RFH
150 F4 PS.	TAM 28-300 F3.5/6.3 DI.	E199	500CM + 100CF F2.8	E199	RZ67 Pro + 90 + 110 RFH
200 F4.5 PS M-Box.	TAM 55-200 F4.5/6.	E4	500CM + 100CF F2.8	E199	RZ Pro + 90 + 120 RFH
2x PS converter M.	200 F300 F4.5/6.	E199	500CM + 100CF F2.8	E199	RZ Pro II body
120 RFL.	TAM 200-500 F5.6/3 DI.	E439	500CM + 100CF F2.8	E199	RZ Pro II
135N back.	VIV 19-35 F3.5/4.5.	E69	500CM + 100CF F2.8	E199	50 F4.5 M.
WALT level finder.	Teleplus 2x VG.	E189	500CM + 100CF F2.8	E199	50 F4.5 ULD M-box.
Plain Prism S Boxed	Kenko Pro 300 1.4x DG XE149	E199	500CM + 100CF F2.8	E199	65 F4 M-box
AE Prism Early	Kenko Pro 300 2x DG XE149	E199	500CM + 100CF F2.8	E199	75 F4.5 shift M.
AE Prism Early	Kenko Pro 300 2x DG XE149	E199	500CM + 100CF F2.8	E199	140 F4.5 WLF macro.
AE Prism Early	Kenko Pro 300 2x DG XE149	E199	500CM + 100CF F2.8	E199	140 F4.5 WLF macro.
LENS SCA 386.	CANON FLASH USED	E199	500CM + 100CF F2.8	E199	No 1 or No 2 ext tube
LENS SCA 386.	540EZ.	E59	500CM + 100CF F2.8	E199	FE701 prism AE
LENS SCA 386.	580EX box.	E369	500CM + 100CF F2.8	E199	AE prism early
Motorwinder	MR-14EX	E249	500CM + 100CF F2.8	E199	Pro II Polaroid back
Speed grip S.	ML-3 ring no digital.	E89	500CM + 100CF F2.8	E199	AE prism early
BRONICA 6x7 USED	TAM 17-50 F2.8 XR DI.	E249	500CM + 100CF F2.8	E199	Pro II Polaroid back
150 F4 PG M-Box.	CANON FL F5 USED	E129	500CM + 100CF F2.8	E199	Pro Sd
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Polaroid Back.	A1 body.	E79/179	500CM + 100CF F2.8	E199	METZ USED
Speed Grip.	A1 body blkhtr.	E49	500CM + 100CF F2.8	E199	45CL40 mint box unused
AE Prism Early	E1-A1 chrome body.	E69	500CM + 100CF F2.8	E199	45CL40 mint box unused
AE Rotary Prism.	AV1 chrome body.	E49	500CM + 100CF F2.8	E199	MINOLTA/SONY DIGITAL
CANON DIGITAL AF USED	35-70 F3.5/5.4.	E39	500CM + 100CF F2.8	E199	SONY A550 body box.
1DS MKII body.	35-105 F3.5.	E39	500CM + 100CF F2.8	E199	Sony A350 body.
1D MKIV body.	50 F1.8 F3.5/4.5.	E79	500CM + 100CF F2.8	E199	Sony A200 body.
1D MKIII body.	50 F1.8 F3.5/4.5.	E20	500CM + 100CF F2.8	E199	Sony A100 body box.
20D body.	70-300 F4.5/5.6 II.	E299	500CM + 100CF F2.8	E199	HVC flash.
70D body.	50 F3.5 Mac + Tube.	E119	500CM + 100CF F2.8	E199	HVL-F42AM M.
5D MKII body box.	70-210 F4.	E69	500CM + 100CF F2.8	E199	Sony SLAM ringlight.
5D MK I body.	85 F1.2 L.	E499	500CM + 100CF F2.8	E199	VG550AM grip box.
60D body M-Box.	100 F2.8.	E399	500CM + 100CF F2.8	E199	Sigma EF350DG Super.
30D body.	100 F4 Macro + tube.	E299	500CM + 100CF F2.8	E199	Minolta VC7D grip.
40D body.	100 F4.5 F5.6.	E299	500CM + 100CF F2.8	E199	MINOLTA/SONY AF USED
50D body.	135 F3.5.	E29	500CM + 100CF F2.8	E199	Dynax 7 body.
200D body.	200 F4.	E49	500CM + 100CF F2.8	E199	Dynax 7xi body.
50D body.	2X A Extender.	E69	500CM + 100CF F2.8	E199	Dynax 5 body box.
400D body.	2X B Extender.	E69	500CM + 100CF F2.8	E199	Dynax 700SI + VC700.
400D body.	TKO 60-300 F4/5.6.	E69	500CM + 100CF F2.8	E199	Dynax 700SI body.
350D body.	Winder S1 USED	E199	500CM + 100CF F2.8	E199	Dynax 500SI Super b/o.
1000D body box.	Angle finder B.	E69	500CM + 100CF F2.8	E199	Dynax 500SI body.
BE-E2N.	Action finder for F1N.	E129	500CM + 100CF F2.8	E199	Dynax 400SI body.
BE-E3.	AE power winder FN.	E79	500CM + 100CF F2.8	E199	24-105 F3.5/4.5.
BE-ED3.	AE motor drive FN.	E39	500CM + 100CF F2.8	E199	28 F2.8.
BE-E4 (SD MKI).	battery pack.	E69	500CM + 100CF F2.8	E199	28 F5.5/5.4.
BE-E4 (SD MKI).	Auto lock.	E129	500CM + 100CF F2.8	E199	35 F3.5/5.4.
BE-E6 box (SD MKII).	CANON FLASH USED	E129	500CM + 100CF F2.8	E199	35-70 F4.
BE-E7 box.	199A.. E59 244T.	E29	500CM + 100CF F2.8	E199	35-105 F3.5/5.4 macro.
BE-E8.	299T. E49 300TL.	E49	500CM + 100CF F2.8	E199	35-105 F3.5/5.4 M.
BE-E11 M-Box.	CONTAX RF USED	E299	500CM + 100CF F2.8	E199	50 F1.7.
BE-E12 M-Box.	100 F2.8 Titanium box.	E399	500CM + 100CF F2.8	E199	50 F1.7 macro.
G1X compact.	21 F2.8 Titanium + VF.	E499	500CM + 100CF F2.8	E199	70-210 F4.5/5.6.
5X1 compact M-Box.	28 F2.8 Titanium.	E399	500CM + 100CF F2.8	E199	75-300 F4.5/5.6.
5X1 IS compact box.	35-70 F3.5/5.6 tit box.	E299	500CM + 100CF F2.8	E199	100 F4.5/5.6.
S3 IS compact.	90 F2.8 titanium.	E69	500CM + 100CF F2.8	E199	120 F4.5 EX DG M-box.
CANON AF USED	TLA200 Titanium.	E299	500CM + 100CF F2.8	E199	600 F8.
EOS 35 + PB-E2.	FUJI DIGITAL USED	E299	500CM + 100CF F2.8	E199	1.4x EX DG conv.
EOS 3 body.	X-Pro 1 body M-Box.	E89	500CM + 100CF F2.8	E199	2x EX DG conv M-Box
EOS 5 body.	X-E1 body Mint box.	E579	500CM + 100CF F2.8	E199	TAM 28-75 XR DI box
EOS 300/500 body ea.	X100 silver box.	E199	500CM + 100CF F2.8	E199	TAM 90 f2.8.
EOS 500 body.	HS10 box.	E99	500CM + 100CF F2.8	E199	TAM 180 F3.5-M.
EOS 500 body.	8-15 F5.6/5.6 M-Box.	E99	500CM + 100CF F2.8	E199	TOK 116-F2.8 ATX Pro.
EOS F4.5 E.	60 F2.4 XF R M-Box.	E379	500CM + 100CF F2.8	E199	Viv 100-400 F4.5/6.7
18-85 F4.5/5.6 IS EFS.	FUJI 35MM USED	E199	500CM + 100CF F2.8	E199	
18-85 F3.5/5.6 EFS.	Screw & bayonet SEE WEB	E199	500CM + 100CF F2.8	E199	
18-135 F3.5/5.6 IS.	FUJI MED FORMAT USED	E199	500CM + 100CF F2.8	E199	
18-135 F3.5/5.6 IS.	GX60 1/20 +VF	E499	500CM + 100CF F2.8	E199	
24-105 F4.5 M-Box.	180 F6.7 GX680 box.	E1349	500CM + 100CF F2.8	E199	
28 F1.8 M-Box.	250 F5.6 GX680.	E199	500CM + 100CF F2.8	E199	
28 F2.8 IS M-Box.	GX680 MKII M-Box.	E799	500CM + 100CF F2.8	E199	
28-300 F4.5/5.6 IS M-Box.	GTSD USED	E199	500CM + 100CF F2.8	E199	
35 F2 box.	EXTENDER (UNUSED)	E199	500CM + 100CF F2.8	E199	
50 F1.7 F3.5/4.5.	Photoflex (M/L/XXL).	E99	500CM + 100CF F2.8	E199	
50 F1.4 M-Box.	Four Seasons Jacket (M/J99)	E199	500CM + 100CF F2.8	E199	
70-200 F4.5 L Mint box.	TRIPD HEADS	E139	500CM + 100CF F2.8	E199	
70-200 F4.5 L.	GI077M.	E139	500CM + 100CF F2.8	E199	
	GI178M.	E139	500CM + 100CF F2.8	E199	
	GI220M.	E139	500CM + 100CF F2.8	E199	
	GI272M.	E139	500CM + 100CF F2.8	E199	

E20	Teleplus 2.4x conv.	E69	28-300 F3.5/6.3
E49	Teleplus 2x conv.	E39	30 F1.4 EX DC box
E39	Jessops ext tubes.	E69	50-500 F4/6.3 DG OS
E79	Kenko 1.4x Pro 300DG	E149	50-500 F4/6.3 EX DG
D	Sony angle finder	E89	50-500 F4/6.3 EX
D	VC-9 (Dynamax R) M-box	E129	55-200 F4/5.6 DC Mint
E149	VC-9 (70/800S)	E79	55-200 F4/5.6 EX DG
E149	VC600 (800S)	E29	55-200 F4/5.6 APO mac
E149	VC-7 (Dynamax T)	E69	100-300 F4.5 EX DG M
E199	Min 3600HSD flash	E79	150 F2.8 EX DG box
E169	Min 5200i.	E49	150-500 F5/6.3 EX DG OS
E149	Min 5200i	E69	170-500 F5/6.3
E249	D4 body box	E3699	1.4x EX DG M
E849	D3X body box	E2999	2x EX DG conv
E599	D3X body box	E2899	1.4x EX conv
D	D3 body box	E1499	TAMRON NAF USED
E599	D2X body box	E499	28-200 F3.5/5.6
E149	D3000 body box	E1499	28-200 F3.5/5.3 Dill
E49	D800 body box	E1699	24-70 F2.8 Di VC M-box
E49	D700 body box	E999/1349	28-200 XR Di mint box
E599	D300s body box	E499	28-200 XR
E649	D300 body box	E999/499	55-200 F4/5.6 Dill
E599	D7000 body box	E2449	55-200 F4/5.6
E149	D90 body box	E279	80 F2.8
E99	D80 body box	E199	TOK 12-24 F2.8 ATX M
E49	D40 body	E129	TOK 28-70 F2.8 Pro SV
E79	D5100 body box	E249	Teleplus Pro 300DG 2x
E149	D3200 body black	E289	FLASH / ACCESSORIES USED
E149	D3200 body red	E269	2x WLF for F5
E49	D3100 body	E199	SB-24
E99	D3000 body box	E199	SB-25
E269	EH-6 mains charger	E159	SB-27
E249	MBD-11 M-box	E3949	SB-28
E249	MBD-11	E139	SB-30
E99	MBD-200 box	E89	SB-80DX
E69	MBD-200 box	E69	SB-800
E649	Coloplux P1000	E169	SB-800 M-box
E649	Coloplux P100	E149	SB-800
E399	LS5000 pro scanner	E1349	SB-800 M-box
E399	F6 body M-box	E899	SD-8 box
E299	F5 body M-box	E499	MB-10 (F90X)
E49	F6 body M-box	E299	MB-15 (F100)
E269	F5 body scruffy	E199	MB-10 (F80)
E99	F4 body box	E249	MB-10 fits F6 M-box
E329	F4S body	E149	MC-30
E549	F100 + MB-15	E149	MC-36
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E249	F55 or F601 body each	E29	F2 + DP-1 blk
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E99	12-24 F3.5/5.6 M-box	E549	F3H body box
E99	12-24 F2.8 AFS DX M	E1199	F3 body chr M
E99	12-24 F2.8 AFS M-box	E1199	FA body chr M
E49	16-35 F2.8 AFS VR M-box	E199	F1 body chr
E49	17-35 F2.8 AFS M-box	E949	FM body chr
E119	18-55 F3.5/5.6 VR M	E99	FM2n body chr
E119	18-55 F3.5/5.6	E79	FM2n body blk
E299	18-70 F3.5/5.6 DX	E149	FM2 body chr
E149	18-105 F5.5/5.6 VR	E159	F3T body blk
E149	18-135 F3.5/5.6 AFS	E149	F3T body blk
E349	18-200 F3.5/5.6 VR box	E299	24 F2.8 A
E179	20 F2.8 AFD M-box	E429	28 F3.5 A
E149	24 F1.4 AFS M-box	E1299	35 F2 AIS
E199	24 F2.8 AFD	E139	35-70 F3.3/4.5 AIS
E249	28 F2.8 AFD VR	E1099	35-100 F3.5/4.5 AIS
E139	24 F2.8 AFS	E1099	36-72 Series E
E219	24-85 F3.5/5.6 G	E229	43-86 F3.5 A
E119	24-120 F3.5/5.6 VR	E249	50 F1.2 AIS
E199	24-120 F3.5/5.6 D	E199	50 F1.4 A
E29	28 F2.8 AF N	E119	50 F1.8 AIS
E29	28-80 F1.4x VR	E49	50 F1.8 FS pancake
E79	28-100 F3.5/5.6 G	E49	55 F2 A
E49	28-105 F3.5/5.6 AFD	E169	105 F2.5 AIS
E39	28-200 F3.5/5.6 G	E149	135 F2.8 AIS
E99	28-300 F3.5/5.6 VR M-box	E159	180 F2.8 AIS
E49	35 F1.8 AFD	E139	500 F8 late mirror
E149	40 F2.8 AFD VR	E159	500 F8 late mirror
E29	50 F1.4 AFD	E239	TC14B
E29	50 F1.4 AFD box	E139	TC16A
E149	50 F1.8 AFD	E139	TC200
E149	50 F1.8 AFD	E139	MD-12 mirror
E69	55-200 F4/5.6 AFS VR	E129	SB-15
E69	55-200 F4/5.6 AFS VR	E129	SB-15 (fit F3)
E99	55-300 F4/5.6 VR	E249	DR-3 (fit F3)
E99	60 F2.8 AFD micro	E339	DW-4 (fit F3)
E79	70-200 F2.8 VR	E1399	NOBLEX USED

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£499	35-70 F4	£89
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£69	GX1 body box	£249
£49	14 F2.5	£199
£49	14-42 F3.5/5.6	£69
£49	14-50 F3.5/5.6	£239
£49	14-50 F3.5/5.6 OIS	£399
£49	45-200 F4/5.6 OIS	£219
£69	LVF2 finder M	£159
£199	PENTAX 645 DIGITAL AF USED	
£379	45 F2.8 AL	£379
£749	45-85 F2.8 AL M-box	£749
£699	80-160 F4.5 FA	£99
£49	PENTAX DIGITAL AF USED	
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Sony NEX-7 Body AP Price £499.00 was £549.00	Pentax K100D + 18-55 AP Price £129.00 was £149.00	Nikon D300s AP Price £699.00 was £779.00	Sigma 300-800mm AP Price £3,499.00 was £3,799.00
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8.0 fps
1080p movie mode

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Full Frame CMOS sensor

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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055 Series:
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GIOTTO

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YTL9383 Aluminium £124
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<p>Macro Flashguns:</p> <p>24 AF-1 £54.95 44 AF-1 £129 NEW! 52 AF-1 £199 58 AF-2 £249</p> <p>Macro flash:</p> <p>15 MS-1 £295.99</p>	<p>SIGMA Flashguns:</p> <p>EF 610 DG ST £119.99 EF 610 DG Super £159.99</p> <p>Nissin Flashguns:</p> <p>NEW! MG8000 £449 Di866 Mark II £199 MF18 £299</p>	<p>SUNPAK Flashguns:</p> <p>NEW! P242X £109.99 PF30X £69.99 16R Pro £337.99</p> <p>SEKONIC Flashguns:</p> <p>Sekonic L-308s £139 NEW! Pro 478DR £324.99</p>	<p>GOSSEN Flashguns:</p> <p>DigiPro F £159.99</p>
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MP-E 65mm f2.8 1-5x Macro	£799
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28mm f2.8 Vivitar SRT Fit	£28
28mm f2.8 Tamron MK I	£39
28mm f2.8 Hanimec MD	£29
28mm f2.8 Makinon MD NEW	£30
28mm f2.8 Sigma MD	£55
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35-105mm f3.5 Hanimec MC	£69
35-105mm f3.5 Vivitar MD	£49
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80-200mm f4 Hoya MD Lens	£49
80-200mm f4.5 Tokina MD Fit	£79
80-200mm f4.5 Minolta MC	£49
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80-210mm f3.8/4.5 Tamron CF	£50
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135mm f2.8 Soligor MD	£20
135mm f2.8 Tokina MD	£29
135mm f2.8 Hanimec SRT Fit	£39
135mm f2.8 PF Rokkor MD	£69
135mm f2.8 Rokkor MD X	£69
135mm f2.8 Vivitar MD	£25
135mm f2.8 Rokkor Celtic MD	£55
135mm f3.5 Rokkor MD	£49
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135mm f2.8 Tamron Inc Mount	£69
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135mm f2.8 DSB Lens	£59
135mm f2.8 Super Paragon	£29
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135mm f2.8 Preset Lens	£20
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85-205mm f3.8 PKM Zoom Lens	£45
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135mm f2.8 Tamron BBAR PKME30	£30
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135mm f2.8 Makinon PKM	£35
135mm f3.5 SMC PK + Case	£69
135mm f3.5 PKM Sigma Lens	£45
135mm f3.5 Pentax PK Lens	£69
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SB28 Speedlight.....E+ / E++ £59 - £79
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Pentax Manual

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28-80mm F3.5-4.5 SMC A.....E+ £59
35-70mm F2.8-3.5 SMC A.....As Seen £99
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50mm F1.4 SMC A.....E+ £179
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50mm F4 SMC Macro.....E+ / E++ £119 - £125
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50mm F1.4 SMC PK.....E+ £99
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50mm F2 SMC M.....E+ £15
50mm F4 SMC Macro.....E+ / E++ £119 - £125
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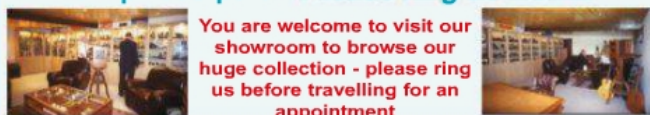


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Explorer-200PDS
(EQ5 PRO)

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Explorer-150PDS

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Explorer-250PDS
(EQ6 PRO)

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OGDEN CHESNUTT

Should we embrace the actions of those who 'steal' other people's images from the internet or throttle them?

ELI IS 20 minutes late to meet me in the park to shoot daffodils, and after fishing my phone from my pocket to see if he rang enough times to make me look like an incompetent terrorist, it occurs to me to check our local pub around the corner.

Sure enough, when I walk in I see Eli's back, his head framed by a Mac screen and a crowd around him. Rick the barman catches my eye and shrugs.

'What are you doing?' I ask, stepping behind Eli's screen. 'You were supposed to meet me half an hour ago.'

'I can't shoot now,' he says. 'I've been robbed.' 'My God,' I say, sitting down. 'Are you all right?' He looks up at me. He looks agitated, like a dog chewing chillies. 'I think so. But I could use a drink.'

I motion to Rick for two ales and take a seat next to Eli. 'What happened?' I ask.

'Well, I posted a set of images on Flickr of people wearing horse masks in the forest. I noticed I was getting all these views – more than usual. So I investigated and found it's all coming from a website.' 'Pinterest,' I read out loud.

'That's right. People go on here and "pin" images from around the internet, and other people can repin them. And then other people can repin those. And suddenly everyone's got your images saved on their boards. I'm one of the more popular street photographers on this site.'

'That's great,' I say. 'No it's not. Because after they raided my Flickr photos they found my website and started pinning some of my best work. My images have been stolen from me, just like that!'

I'm relatively new to internet culture, but it strikes me as a great opportunity for photographers to make themselves known to people who would otherwise never hear of you. I've heard countless photographers like Eli complain about people stealing their images, so it must be a common occurrence. If there's nothing you can do about it, why not embrace the viral nature of the internet and the PR it can give you?

'Well, I've seen this site for the first time, but it seems people are celebrating, not stealing your work,' I say. 'It looks like these people's boards are more like "best of the internet" collections than portfolios of images they are claiming to have created. And if these so-called pins link back to your website, isn't that a good thing?'

'But this is my intellectual property,' Eli pleads. 'What kind of precedent are we setting if we allow anyone to appropriate our work?'

It seems to me that the internet is kind of like the

great library of knowledge in ancient Alexandria. You can find anything you want, and if you put your book on the shelf in this library, don't you kind of have to expect that someone else is going to check it out – and probably write in the margins?

If you post an image online, you're doing so because you want people to see it. So why get upset if a blogger uses it to illustrate a post? As long as they credit you, I see it as a compliment.

Posting an image online is setting it free in the world. And we all know what goes on there. The people who will pay for your image are always going to pay for your image, and the people who aren't, never will. So why not accept this reality and try to use it to your advantage?

'What I need is a better watermark,' Eli says, framing the E in his initials just over the horizon line.

'You've covered up that horse person's face,' I say. 'You're ruining that picture!'

'I'm protecting it!'

Now, I'm no photo-editing expert, but I know enough to realise that all you're doing with a watermark is creating an extra step in Photoshop

for the people who are determined to steal your image. To everyone else, you're just annoying them!

I've never understood why people spend hours trying to watermark over the sweet spots of their images to protect them from thieves. Have internet thieves never used the Clone Stamp or Crop tools?

Many watermarks are so over the top they overwhelm and spoil an image. What's more, when I click on an image that's completely covered with a watermark I feel like the photographer is treating me as a suspect, not an admirer of his work. The only way to truly protect your work is not to share it online. And no one wants that.

'Why not just post your images at 72ppi and keep your uploads no bigger than 1000 pixels. That will make it difficult to use them commercially,' I suggest. But I can tell he's not having it.

'I need to stop these pinners, and this is the only way. If I make my pictures difficult to see, they'll stop using them.'

I can't believe I'm the septuagenarian here. I can't believe I understand that you can't expect to be a part of new media and play by old rules, and the man half my age with a bag full of smartphones and tablets can't see how everything's changed.

'Done,' he says, increasing the opacity on his watermark before merging the layers. 'How does this look?'

'Ghastly,' I say.

'Excellent.' And he uploads all of them. **AP**

'You post an image online because you want people to see it'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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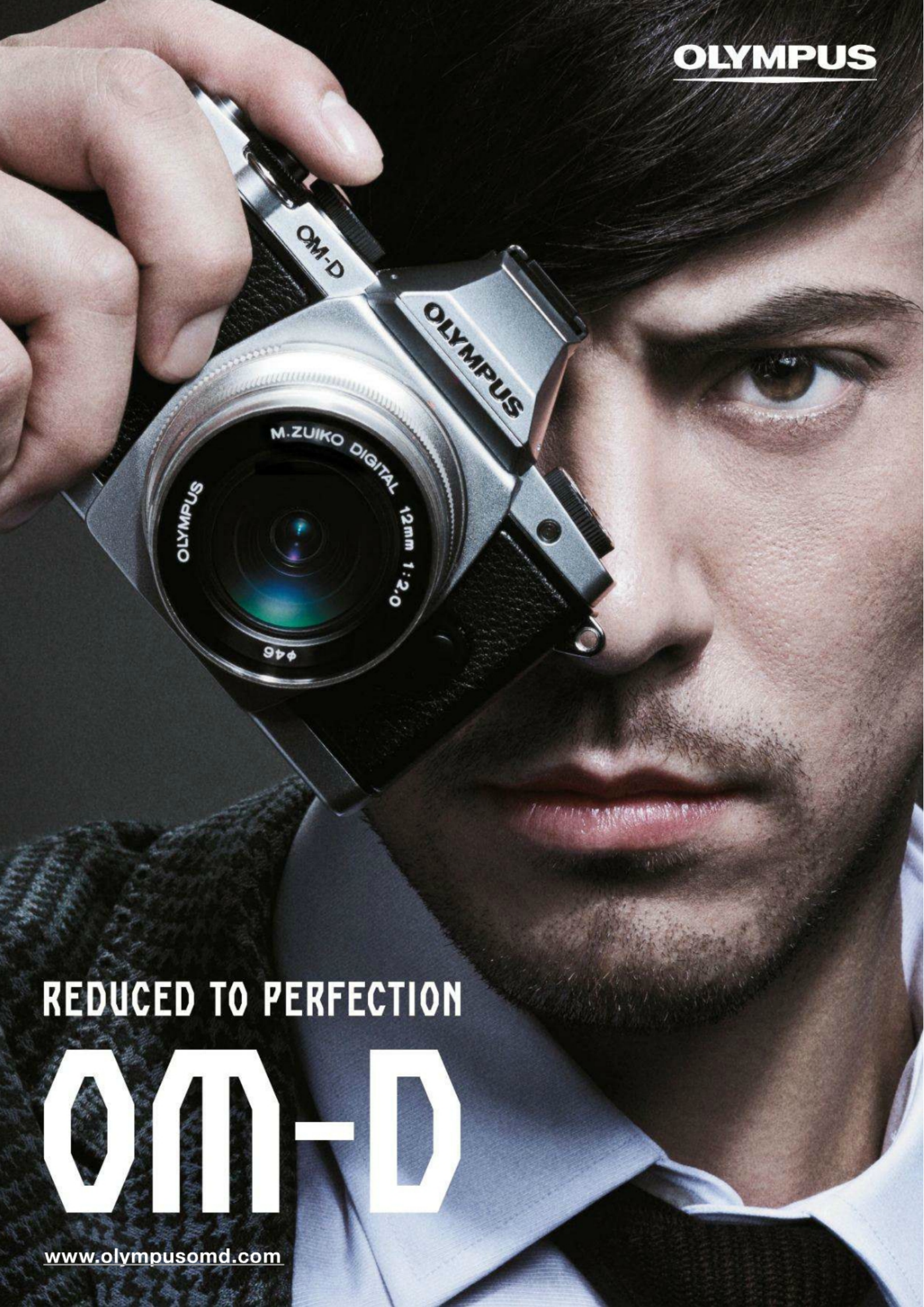


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